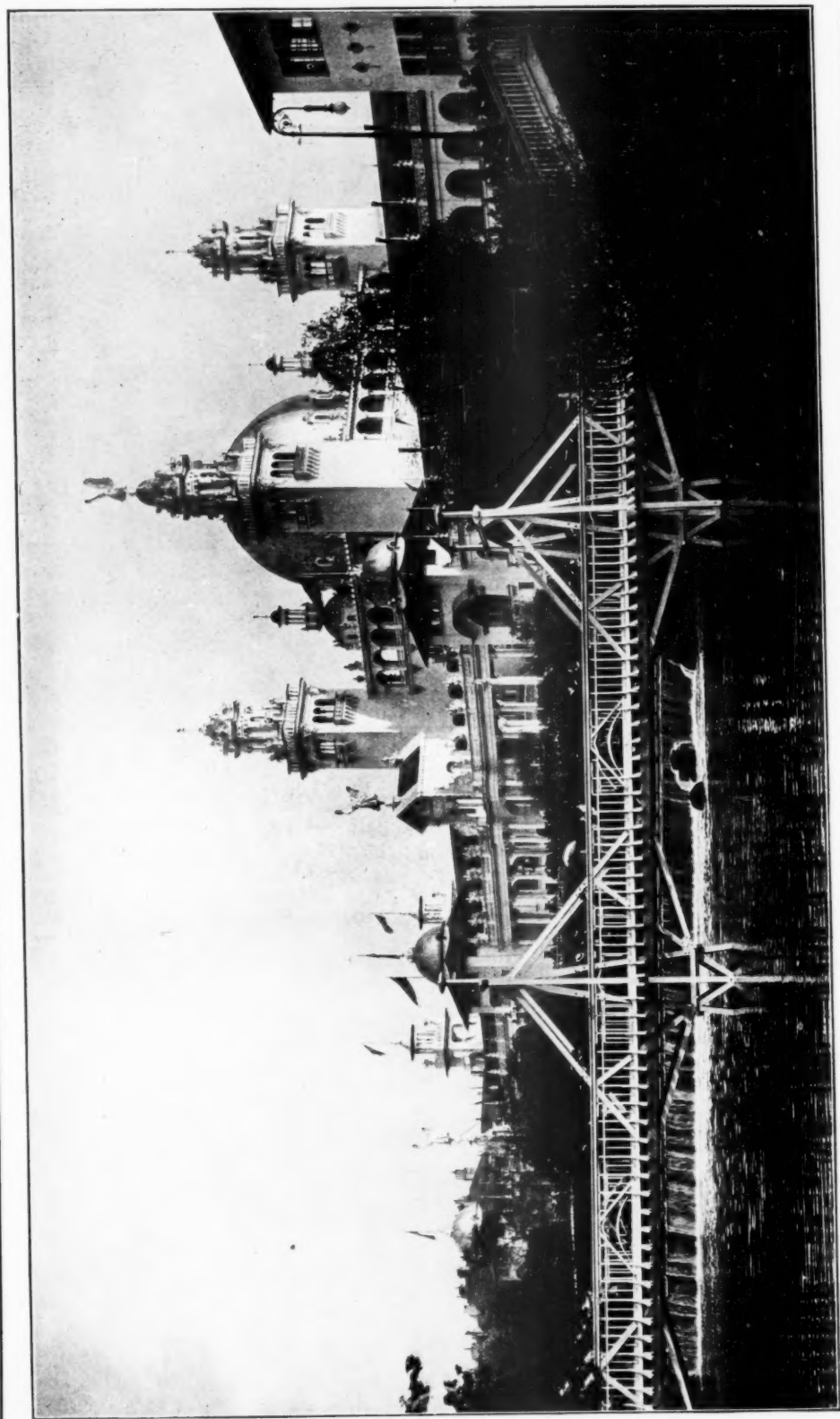


THE ARCHITECTURAL  
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THE GLASGOW EXHIBITION: THE MAIN INDUSTRIAL BUILDING  
FROM THE RIVER. JAMES MILLER, ARCHITECT.

THE ARTISTIC SIDE OF THE  
GLASGOW EXHIBITION: PART  
TWO. THE ARCHITECTURE  
AND SCULPTURE SECTIONS.

(Photographs by Messrs. T. & R. Annan, Glasgow.)

IN organising an International Exhibition, Glasgow, as a rather outlying post of the arts, had many difficulties to overcome, and had almost to drag from their owners what would have gone readily enough to London, Paris, or Rome. To lend to Glasgow, to send to Glasgow, was found to be difficult. But every difficulty has been overcome. Few nations are unrepresented in the architecture and sculpture courts of the Exhibition, certainly none with whom these arts are a living power; and for the first time in the history of Scotland an International Exhibition of the works of architects and sculptors has been brought together. In architecture, Scotland has been thoroughly represented; every English architect of any note has received an invitation. France sends the largest contribution ever made to any foreign country, save America; Holland and Belgium, Sweden and Russia have responded. The United States reproduces her Paris exhibit of last year, and only Germany among the bigger nations has found it impossible to meet the Committee's invitation. It should be added that not

even in the commercial side of the Exhibition is Germany represented. Further, to give a local interest and piquancy, the architecture of Glasgow from the Cathedral to the present day has been illustrated by a complete set of photographs chronologically arranged in the West Court. The City of Glasgow has met these contributions by placing at their service a handsome palace of the arts. In this permanent building architecture has been allotted the East Court and the North Balcony, in the first are hung the works of British architects, living and dead; in the second the works of foreign masters. The East Court with drawings around its sides, and sculpture, palms, and shrubs on its floor, makes as pretty and inviting a picture as one could wish to see. That visitors enjoy a novel setting out of architectural exhibits is testified by the crowds that throng the available floor space. Further examination shows that the Committee, instead of sending out heterogeneous invitations and then jumbling the result upon the walls, has worked with a distinct policy inside the international conception. The East Court has on its north and south sides an arcading of about eight feet deep with arches of about twelve feet span. The depth of these arcades has been filled with screens, and the result is a series of little bays, each complete in itself. But the Committee went farther. It occurred to them



THE MAIN INDUSTRIAL BUILDING FROM THE RIVER (THE SPLASH  
ON THE RIGHT IS CAUSED BY THE WATER-CHUTE).

that the back wall of the bay might be reserved for treatment by a particular architect, or for a selection of special work, and an added interest thus be given to the Exhibition. This was done, and the result justifies the experiment. The place of honour was given to the Royal Institute of British Architects, who were invited to fill a bay. Here are hung Mr. Sargent's portrait of Mr. Penrose and portraits of two other past presidents, Sir Gilbert Scott and Professor Cockerell. Four marble busts of great architects—Inigo Jones, Wren, Sir Charles Barry, and George Street—fill the angles, and the sides of the bay are hung with drawings by Palladio, Inigo Jones, Sir Christopher Wren, John Webb, Malton (the topographical draughtsman), Turner, and Donaldson, from the library of the Institute. These are a treasure-house for the architect and a mine of study for the student. Of recent work this bay contains two drawings, one the design for the Victoria and Albert Museum by the president, Mr. Emerson, the other the circular court, New Government Offices, Westminster, by the late J. M. Brydon. To fill the other bays in a similar manner presented a difficulty, but a long list was made of the more eminent living architects, and each was applied to. Of those who accepted the invitation Mr. John Belcher sent a collection of drawings, including the Moot Hall interior, Colchester Town Hall; a design for the New Sessions House, London; the Eastern Telegraph Company's new buildings; a part of the Institute of Accountants, and a model of the tower of the Colchester Town Hall, and three plaster casts. Mr. H. Wilson consented to illustrate his own work and that of the late J. P. Sedding. Mr. Wilson sends four of those wonderful water colours which are the envy of many a professional aquarellist, proposed church at Boscombe (exterior and interior), staircase at Welbeck Abbey, and a church at Brighton being among these; while Mr. Sedding's well-known work is well represented. Mr. Basil Champneys also exhibits, chiefly photographs of the Rylands Memorial Library, Manchester. The Scottish architects who responded to the appeal for special work were William Leiper, who sends, besides purely architectural work, a scheme for the colour decoration of the Banqueting Hall, Glasgow City Chambers, and two cartoons for stained glass, Park Church, Glasgow. Mr. J. J. Burnet confines himself to photographs of executed work, exteriors and interiors in and around Glasgow. Mr. A. N. Paterson is represented by a frame of photographs and another containing a complete set of drawings for a house and treatment of grounds of the Long Croft, Helensburgh. Finally comes a treatment of the end of a room by

Messrs. Jas. Salmon & Son of Glasgow. An electric fire is the basis of the design, which takes a tall clock-like form in hammered brass. In this is inserted a figure in glass mosaic. The fireplace itself is enclosed in a marble frame, across which runs a plaster figure frieze by Albert Hodge, a young Glasgow sculptor and ex-architect. This design is an example of what is known as the Glasgow School.

A detailed examination of the remaining work reveals well-known names.

Messrs. Ernest George & Yeates send three drawings; Mr. Aston Webb contributes the Dartmouth Naval College and the design for the South Kensington completion; Mr. Reginald Blomfield has three works, among which is the design for the St. Paul's processional cross; Messrs. Austin & Paley are fully represented, notably by St. George's Church, Stockport, and by their work at Christ Hospital Schools. Mr. Ernest Newton has two houses. The late William Young is called to mind by two water colours of the Glasgow Municipal building staircase; Mr. W. D. Caröe has two large frames, one the Archbishop's Palace at Canterbury, and the other a set of fine drawings of St. David's, Exeter; Messrs. Mallows & Grocock and Mr. C. E. Mallows have responded, the former sending the Leamington Science and Art Schools. Mr. Edgar Wood sends the interior of a North Lancashire church; Mr. Leonard Stokes has churches; Mr. Baillie Scott has a wall of water colours; Mr. E. J. May is another exhibitor. Mr. W. M. Flockhart, Mr. J. Francis Doyle and Messrs. Brewill & Bailly are represented. The always interesting penmanship of Beresford Pite is seen in the design for the Cardiff Town Hall and in a hospital for Jerusalem. Noticeable among the younger men are Mr. E. W. Mountford with the church of St. Michael, Smithfield; Mr. A. N. Prentice with Hastings House and other studies; and Mr. R. A. Schultz with a quaint bird's-eye view of a London garden. Messrs. Seth Smith, Niven & Wigglesworth, R. A. Briggs, and C. H. B. Quennell have also responded, and Mr. C. F. A. Voysey, although not well represented, sends two frames of designs in his personal style. To complete the English list, Messrs. James Brooks & Son have on view two of their characteristic churches. Coming nearer home, the work of the *doyen* of Scottish architects, Dr. Rowand Anderson, is seen in four photographs of his Edinburgh work—the McEwan Hall, the National Portrait Gallery, and two tombs in St. Giles. Among other Edinburgh architects may be mentioned Mr. Hippolyte Blanc, R.S.A., whose chief work is a com-





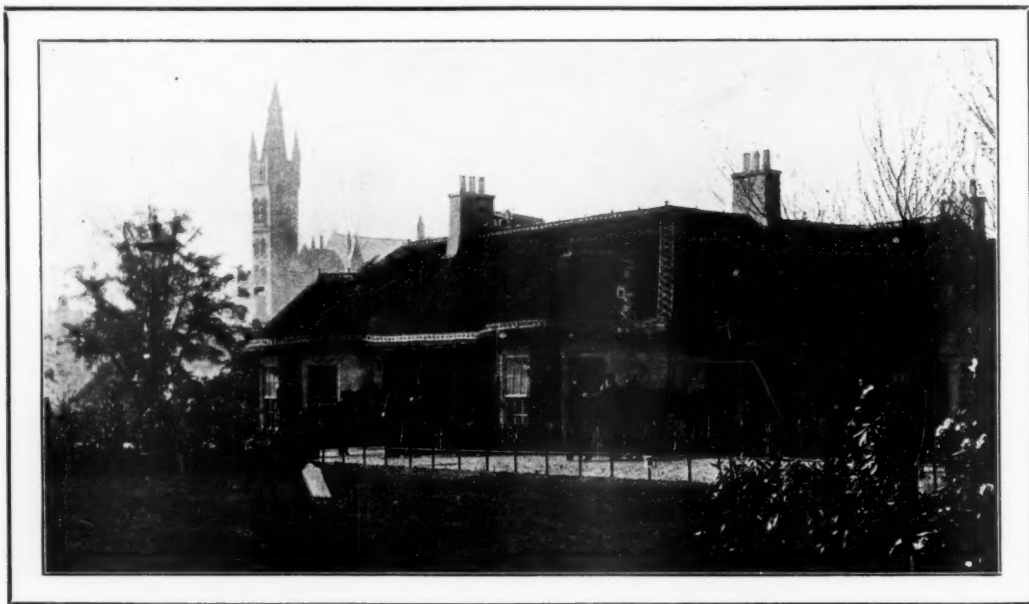
THE MAIN DOME AND TOWERS OF THE INDUSTRIAL BUILDING  
FROM THE GROUNDS: JAMES MILLER, ARCHITECT.



INSIDE THE PERISTYLE OF THE INDUSTRIAL BUILDING :  
JAMES MILLER, ARCHITECT.

peting design for Glasgow Royal Infirmary; Messrs. Sidney Mitchell & Wilson with a church design for the Jubilee Pavilion, Glasgow Royal Infirmary, and Craig House Asylum; Messrs. Peddie & Washington Brown, who send drawings of executed buildings; Messrs. Scott & Beattie, who submit the new North British Railway Hotel, and Messrs. Leadbetter & Fairley. In Glasgow we miss names like T. L. Watson and H. & D. Barclay, but a strong representation of work marks the energy and the art of the workers in the City. We have already dealt with some of the leading names, but Messrs. Campbell Douglas and Sellars recall a union of artists that produced the St. Andrew's Hall and the New Club, Glasgow, both here shown; Mr. Campbell Douglas person-

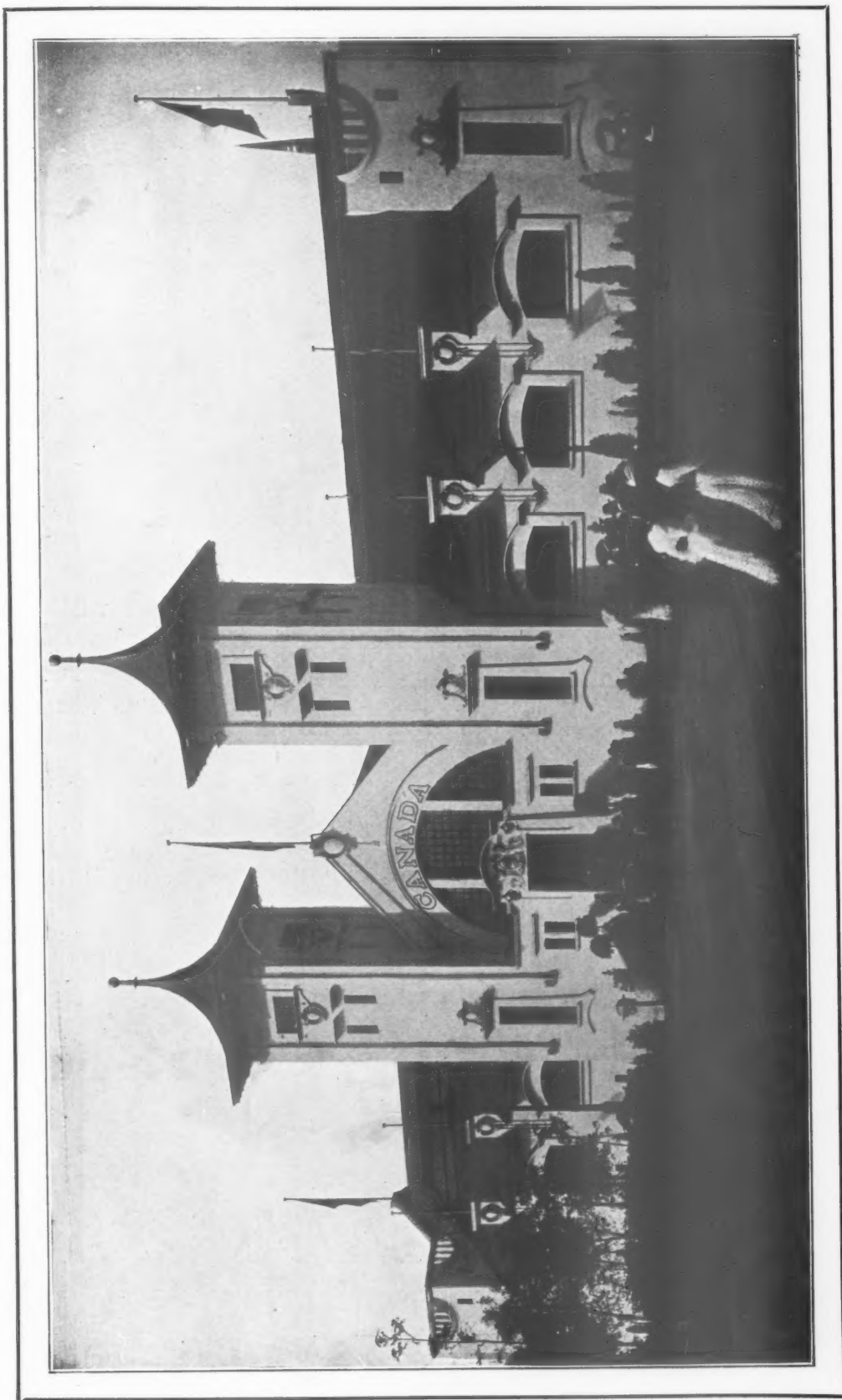
dignified church; Messrs. Thomson & Sandilands show the Govan Town Hall; Mr. Hallnand a private house, and Mr. Marshall Mackenzie of Aberdeen claims recognition for his Kingseat Asylum, and the work of the same City is further represented by Messrs. Braun & Watt. Here and there on the walls, as if to bring back a flavour of the past history of Scottish architecture, appear photographs of old Scottish castles and mansion houses, lent by Mr. John Fleming and by Valentine & Sons of Dundee. To go further back in time, a set of photographs and drawings of Indian work has been lent by Dr. James Burgess of Edinburgh. The photographs of Glasgow work, past and present, in the West Court, have already been referred to, and not only do they form a most interesting study of the



THE GLASGOW EXHIBITION : THE IRISH PAVILION.  
T. MANLEY DEANE, ARCHITECT.

ally contributes two designs; Messrs. Honeyman & Keppie send extremely noticeable work—to wit, Queen Margaret College Medical School, St. Matthew's Church, a remarkable drawing, and a perspective in colour of the *Glasgow Daily Record* new offices, attached to which is the signature of Charles R. Mackintosh, a young architect of parts. Mr. John A. Campbell has excellent drawings of three of his buildings, the Gilmour Cottage Homes, Dawyck House Gates, and Dundas House. Mr. James Morris, of Ayr, has a charming frame of photographs and Messrs. Henry D. Walton and John B. Wilson send designs for churches; Messrs. MacWhannel & Rodgeron illustrate a house near Larbert; Mr. P. Macgregor Chalmers has a simple and

contribution each successive age has made, but names are recalled like Adams Brothers, Stark, Nicolson, "Greek" Thomson, Hamilton, Roehead, Bryce, Wilson, and others. Ascending the N.E. staircase we come to the works of foreign architects, and the visitor cannot fail to be struck by the comprehensive display, especially of French work. This latter was made possible by the action of a member of the Committee who received his training in Paris and who wrote to his old master, M. Pascal, to enlist his sympathy and service. M. Pascal wrote cordially, and most eagerly entered into the scheme; the result is that French work is of the highest order, and what is shown will be a lesson in execution alike to the professional architect and to the student.



THE CANADIAN BUILDING: PRINCIPAL ENTRANCE. WALKER  
AND RAMSEY, ARCHITECTS.

M. Nenot sends twelve drawings of his Sorbonne. These have been specially borrowed from the French Government. They are large in their proportions and finished with a care that is more than loving. The same architect submits a splendid drawing of the court of the Pitti Palace. M. Dourgnon, who was commissioned to build the Museum of Egyptian Antiquities at Cairo, shows his drawings of that important project. M. Janty is represented by his designs for the Palace in Paris of Prince Roland Bonaparte. M. Benard sends a portfolio containing seventeen views of the University of Berkeley, San Francisco, for which he was the successful competitor. M. T. Raulin has his Palais de l'Alimentation, Exposition 1900, and M. Vandremers sends his Eglise Grecque and a series of drawings for the Lycée de Jeunes Filles at Passy. By his studies of Italian ornament, M. Eustache shows what can be made even of student's disciplinary work; M. Camut appears with the Établissement Mont Doré; and with nine drawings by M. Charles Mewes of the reconstruction of the Opera Comique the French list, small but distinguished, closes. Holland is represented by Dr. Cuypers, who has eleven photographs of the Central Railway Station, Amsterdam, by Mr. Berlage. M. Saintenoy stands for Belgium, and an interesting set of studies by Messrs. Clason & Wahlman of modern Norwegian work links Norway to Glasgow. The United States sends the set of photographs

that were on view in Paris last year. This completes the round, and it must be conceded that the Exhibition does credit to its authors.

#### SCULPTURE.

For the first time the recent English School of Sculpture is fully represented in a single exhibition. The central hall of the new art galleries is filled with a collection of works which will come as a surprise to many unfamiliar with modern British sculpture, and the committee in charge of this section is to be congratulated upon the conception and the carrying out of so good an idea; not that Continental sculptors are left out, but our own have been chiefly considered. Early in its proceedings the committee saw Messrs. Onslow Ford and George Frampton, the latter of whom is well known in connection with sculpture work on the new Glasgow Art Gallery. The scheme of having an exhibition of British sculpture was propounded by these two artists, and the committee was assured that not only should work be forthcoming, but the best obtainable. The committee readily agreed, Messrs. Ford and Frampton took charge of the London end of the work, and the result of their labour is seen in the collection which to-day fills the Central Hall. This hall has been placed by the Exhibition Executive unreservedly in the hands of the sculpture committee, and as this committee has incorporated with it those acting in the interest of architecture, the East or Archi-

tectural Court has also been taken advantage of and the Central Hall and the East Court made to form pendants to each other. The general plan followed in the Central Hall is that of placing groups carefully arranged for effect, and breaking these by occasional pieces towering above them. Around the walls occur single figures and busts. In the East Court the same idea has been carried out. In courtesy to our foreign friends, their names should be mentioned first. From France Rodin sends, in plaster, his beautiful "St. John the Baptist" and one of the "Bourgeois de Calais." A hope may be expressed that these will remain in Glasgow. St. Marceaux is represented by his monument to Alexandre Dumas *fils* and by his charming "Première Communion," and Injalbert, Boisseaux, Mercié, and Dupuis send works which are worthy of their names. Belgium is to the fore with work from Van der



THE CANADIAN PAVILION: END VIEW.  
WALKER AND RAMSEY, ARCHITECTS.



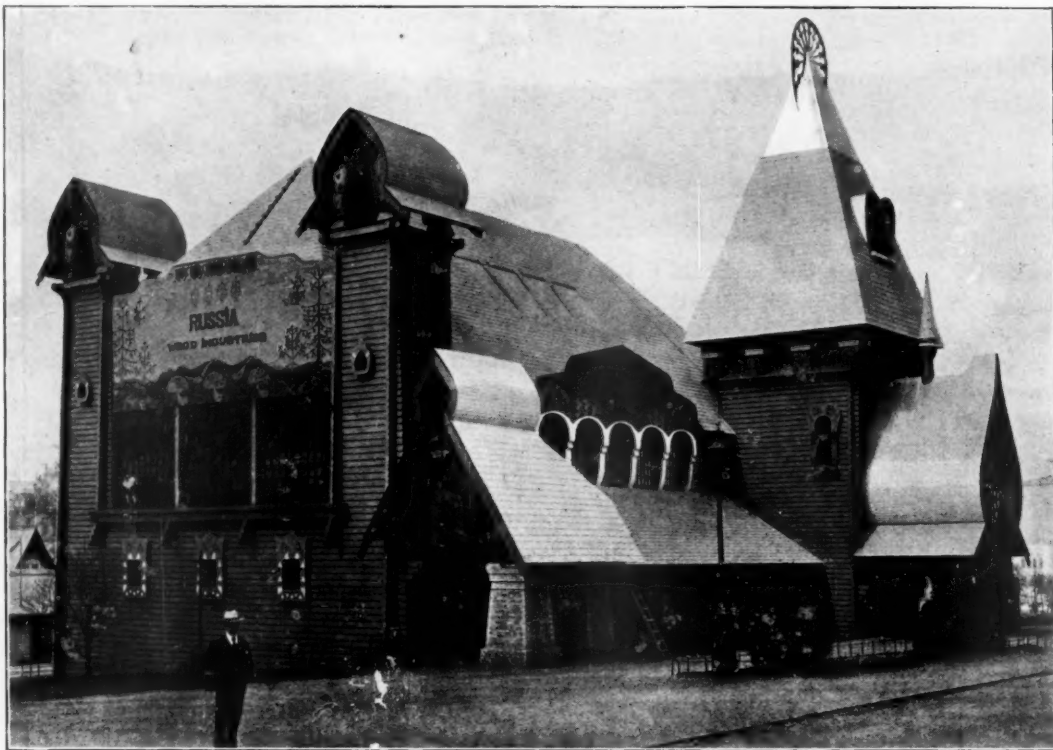


THE VAN HOUTEN PAVILION : EXTERIOR. A. N. PRENTICE, ARCHITECT.



THE VAN HOUTEN PAVILION : INTERIOR. A. N. PRENTICE, ARCHITECT.





THE RUSSIAN WOOD INDUSTRIES PAVILION : MONS. ZELENGO, ARCHITECT.

Stappen, an old Glasgow friend, and also from Meunier, Rombaux, and Rousseau. Benlliure Mariano stands for Spain, Van Wyk for Holland, and Prince Troubetsky and Vallgren for Russia, although evidently by accident the works of the former artist are in the Russian Section of the Industrial Hall. Mr. MacMonnies introduces America to the notice of his fellow artists. The exhibits have been confined to work done in the last fifteen years, a period during which there has been renewed activity in British sculpture.

Every artist is represented by a typical work. Rising above all the rest of the exhibits in the central hall is the equestrian statue of the Maharajah of Scindia, by Mr. Onslow Ford. Other pieces by Mr. Ford are the "Huxley," the "Irving," and in the East Court his bust of the Queen. Mr. George Frampton has also a bronze figure of Queen Victoria intended for Calcutta, which is placed outside in the grounds. Facing the spectator as he enters the East Court is the Jubilee trophy by Alfred Gilbert, R.A., presented to the late Queen by her officers, a work of cunning craftsmanship, and too well known to need description. Surrounding the trophy are four statuettes and three heads, while in a case is the Vesci seal and the Preston key. These form one of the best repre-

sentative collections of the works of Alfred Gilbert ever brought together. Mr. Thornycroft's "Cromwell" is here, and this sculptor is further represented by two busts. A portrait group in silver, with a background of mother-of-pearl, a mother and her child, is by Mr. Frampton. Following these academicians comes another of their number, Mr. Thomas Brock, who sends his "Eve." Mr. Pomeroy's "Gladstone," lately placed in the House of Commons, is seen here in plaster, and forming a pendant to Mr. Ford's "Huxley" is the plaster of "Darwin" by Mr. Horace Montford. Facing him on the other side of the court is the "Van Riebeck" by Mr. Tweed, a young fellow-townsmen, and "Robert Louis Stevenson" by his namesake, D. W. Stevenson of Edinburgh. There is also the "Dante," by F. Derwent Wood. Mr. Taubman is represented by an "Adam and Eve" and the same motive has been chosen by Mr. Stirling Lee, who further makes a contribution of "Cain in Anguish," a subject also treated by E. Roscoe Mullins. "The Bather" and "Fortune" are by Mr. Pegram, and the playful "Elf" of Mr. Goscombe John and "A Water Nymph" by Mr. George Simonds are two marbles. A figure with outstretched arms and wings of "Hypnos Bestowing Sleep" is by Mr.

Fehr, and of a father with a sleeping child is by Mr. George Lawson. Distributed over the floor of the hall are Mr. Colton's "Girdle," Mr. Pegram's "Fortune," Mr. Lucchesi's "Oblivion" and "Flight of Fancy." "The Spinning Girl" of Mr. Paul Montford recalls a Greek motive, and an early work of Mr. T. Stirling Lee, "The Dawn of Womanhood," is also here. Mr. Lucchesi's "Destiny" is opposed by a quaint conceit entitled "Victory," by Mr. Toft. Mr. Goscombe John strikes a tragic note in his "St. John the Baptist," a lighter in his representation of "A Boy at Play." Under the arcades surrounding the Central Hall groups have been placed, among which is "An Arcadian Shepherd's Dream" by Mr. A. MacFarlane Shannon of Glasgow, and the same sculptor has another group entitled "Maternity." Mr. David McGill's "Bather" and a gracefully-seated figure by Mr. Lucchesi occupy another arcade, and the art of Canada is seen in a realistic "Fight for Life," by Phillipe Herbert. Busts of various notabilities are placed at the angles of the arcades—to wit, Lord Overtoun, by Mr. Wood; Sir L. Alma-Tadema, by Mr. Ford; Sir James Chance and Sir George Stokes, by Mr. Thorneycroft; Lord Kelvin and

Mr. Harry Alfred Long, by Mr. Shannon; Carlyle, by Mr. David McGill; John Burnet, by Mr. Hodge; the Duke of Devonshire, by Mr. Goscombe John; and others. Mr. Stirling Lee sends two panels, and Mr. Montford and Miss Giles also have reliefs. The "Wilson" panel by John Tweed has been placed at the head of the staircase in the West Court, and is balanced in the East Court by a large low relief by Mr. Kellock Brown, whose figure of "Harmony" is also in the collection. The East Court rivals in its arrangement the effect obtained in the Central Hall. Occupying the middle is the "Shelley" by Mr. Onslow Ford. The staircase leading from the east end of the Court to the upper picture galleries recalls the Scala dei Giganti of the Ducal Palace in Venice, Mr. Pomeroy's "Spearman" and his study "Perseus" with the head of the Gorgon standing for the Giants of Venice. The pedestals above are crowned with two smaller groups. Altogether the effect is striking and remarkable. Four figures are grouped round the "Shelley," viz., Mr. Frampton's "Caprice," Mr. Brock's "Eve," Mr. Lucchesi's "Vanishing Dream," and Mr. Ford's "Echo." At the sides



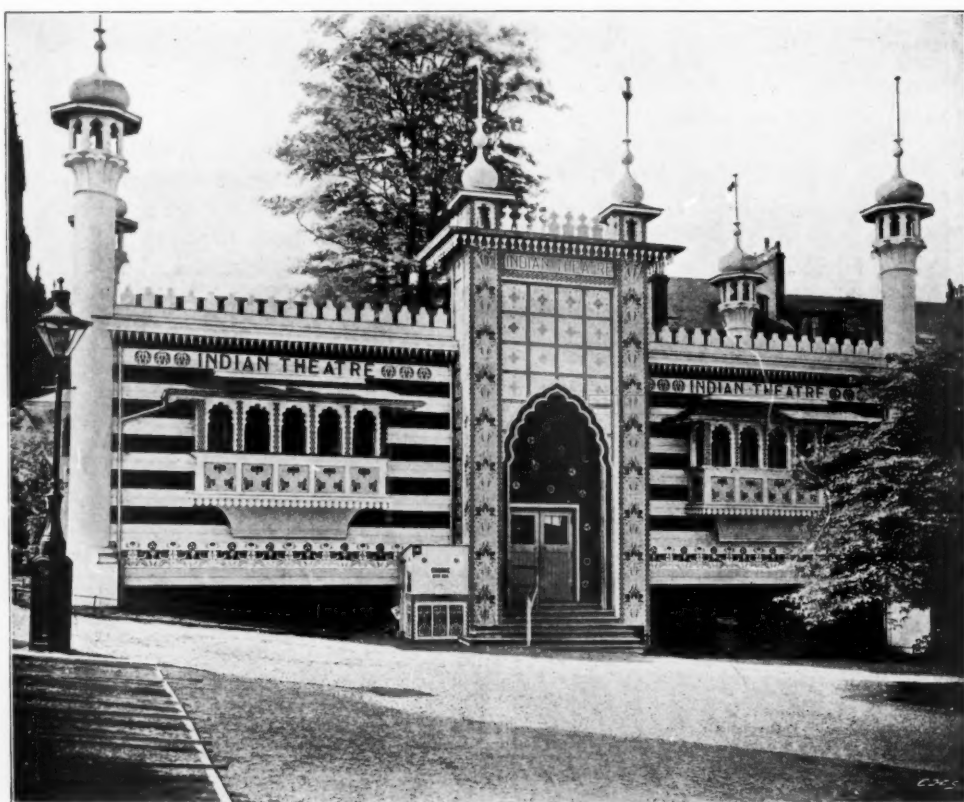
GENERAL VIEW OF THE RUSSIAN PAVILIONS: MONS. ZELENGO, ARCHITECT.

of the court are placed groups, heads, small statuettes, and studies. Among these may be mentioned the "Leighton," by Mr. Ford; "Martin Harvey," by Mr. Frampton; "A Peasant Woman," by M. Injalbert; and a realisation of the "Prophetess of Fate," by Mr. Drury. In front of the Gilbert trophy are two studies in the metal worker's art by Mr. Reynolds Stephens. They are of steel, decorated with mother-of-pearl, ivory, and precious stones: "Sir Lancelot and the Nestling" and "Guinevere and the Nestling" are the titles. *Animaliers* are represented by small works. Mr. John M. Swan

enumerated, but enough has been said to show that the collection fully represents what is being done in this and other countries.

SOME CRITICAL OBSERVATIONS ON  
THE SAME SUBJECT: BY D. S.  
MACCOLL.

THE above article and that published in the June number of *THE ARCHITECTURAL REVIEW* with their illustrations will give readers a fair notion of the buildings at the Exhibition, and a summary of what is to be found in the sections



THE INDIAN THEATRE: JAMES MILLER, ARCHITECT.

sends a "Lioness Drinking," the "Leopard Eating," and one other study. Mr. Swan further sends a loan from Mr. Stuart M. Samuels, M.P., of "Fata Morgana," a statuette in bronze standing on a crystal ball. Mr. Stark, of Chagford, sends "The Goat" and Mr. J. H. M. Furse, of London, a fine study of "Lioness and Cubs." The whole of the balconies surrounding the Central Hall have also been used for the placing of exhibits, and among the artists thus treated are Messrs. Rodin, Meunier, Walker, Toft, and others. Works of less importance might be

of architecture and sculpture. The photographs alone will reduce to more just proportions the fervid accounts that promoters and reporters have supplied to the press. Architectural critics, while recognising the organising ability displayed, must take a cooler view. The chief ephemeral buildings are gay and bazaar-like in effect, and more simple and restrained in style than much of the detestable stuff that was to be seen in Paris last year. The sculpture decorations by Mr. Hodge, of which so much has been said, can be sufficiently judged by the example of figures in



SCULPTURE UNDER THE GREAT DOME OF  
THE INDUSTRIAL BUILDING. JAMES MILLER,  
ARCHITECT; ALBERT HODGE, SCULPTOR.



relief from the Central Court, given in one of our photographs. These surmount a comic figure of the King. Some of the buildings put up by individual exhibitors in the grounds are well designed for their purpose, but there is a little too much of "*L'Art nouveau*" in architecture. A characteristic example is the booth put up by a firm of lamp-makers from London. Novelty was aimed at here by laying the tiles of the roof flat and side by side. The result naturally was that the rain came through them, and they had to be covered with a tarpaulin. Another novelty in the same booth is the treatment of the windows. These are apparently glazed in a metal framework of rather clumsy design, but on a nearer

in architecture. Her Cathedral, however injured by the abominable Munich glass of this century, is a great monument of Gothic. Her College, pulled down to build a railway station, was one of the loveliest examples of a later Scottish style. About the city a few towers remain, with the sturdy Tron and the beautifully proportioned steeple of the Merchants' Hall. The classic revival established a fine tradition here, and even the disturbing Gothic revival produced some strong and racy work. A strange and solitary genius, one of the most indubitable born-architects of the century, Thomson, nicknamed "Greek," was a Glasgow architect. His work is not very friendly or homely, he was too vast and abstract for the shops and churches



THE CONCERT HALL: JAMES MILLER, ARCHITECT.

view it is discovered that the framework is in no way attached to the glass, which is simply an ordinary pane in front of it. The malady of "*Art nouveau*" has numbered many victims in Glasgow itself. One finds old firms of cabinet-makers like Messrs. Wylie & Lochhead, renowned in the past for sober and solid workmanship, breaking out into lurid and fantastic display. But the farther afield the disease travels the more acute becomes its virus. The Russian booths, with their monstrous decorations, made everything else appear quiet by comparison.

All this is of momentary importance. A more serious business is the Permanent Art Gallery. Glasgow is a city with a long and splendid record

he was called upon to build; he ought to have been born among the Pharaohs to make colossal blind tomb-temples for them. But for mortals whose business with stone is smaller and less disdainful of ordinary life there are yet lessons to be learned in the substructure and mighty blocks of the St. Vincent Street Church, piled up upon a hill that slopes two ways, and in the gaunt simplicity of its tower. It is a pity that among the drawings shown only one example of Thomson's work is to be found; visitors should look for his work itself as they go about Glasgow.

But I digress. Even now Glasgow has architects not unworthy of her. Messrs. Burnet and



Campbell, to name no more, have done good and congruous work. Why, then, did the Corporation, when they had a museum to build, go out of their way to introduce into the town the style of Mr. Waterhouse? That style has pervaded England because Mr. Waterhouse is a favourite with local committees who wish to have an academical assessor to aid them in their judgment. Candidates thereupon design in the manner most likely to meet with Mr. Waterhouse's honest admiration. But why, in the name of Scottish independence, did Glasgow follow this English custom like a sheep? The result is a fidgetty building, out of character with the surroundings in form and colour. The interior, better in colour, is also too much cut up to make a good background for sculpture, and the impression is of a building all corridor and archways. It is a curious thing that architects never learn the single lesson of ephemeral exhibition buildings, that simple, shed-like galleries are the best for museum purposes. Such buildings should be thought of as a frame for the things that are to be shown in them, not as themselves supplying to the eye its fill of detail. The organisers, it will be seen from the above notice, had done their best to get together a very full show of architectural drawings and photographs. Some of the bigger men escaped their net, and architectural drawings are at the best treacherous things; but the collection is an interesting one for architects. It might have been a better plan to give most of the space to a thorough representation of Scottish work from photographs, along with examples of the real English leaders of the last century. As it is, Mr. John Fleming's photographs of ancient Scottish houses supply an excellent corrective to the restlessness and over-dressed look of a good deal of the stuff shown.

English sculpture of recent times, when brought together as at Glasgow (or in Paris last year), is an interesting but not very satisfactory spectacle. Mr. Gilbert, who raised the hopes of all of us at his first appearance, has gone astray in a wild *Art nouveau* of his own, and the monumental work of our sculptors is too often dully cast-like, emptily "decorative," or merely pretty and sentimental. M. Saint-Marceaux, one of the French exhibitors, is not an artist of the first order, but his recumbent figure of Alexander Dumas *fils* has a plastic style to which most of the English work is a stranger. The same may be said of the work of a Belgian sculptor, M. Victor Rousseau, whose bust of "Une femme de trente ans" stood out from its companions by virtue of a sculptor's idea in it, and also a moral distinction. The *cocotte* is a possible subject for art; but the unconscious putting forward of the *cocotte* as an heroic

figure is an unhappy mixture of things, and it is a mixture we find at every turn. The most hopeful signs I saw were one or two busts, wrought with a real interest in character. One, of an old woman's head, was by Mr. Goscombe John; another of a man, by Mr. Charles J. Allen; a third was the Lord Kelvin of Mr. Macfarlane Shannon.

## PICTURE VARNISHES: BY JAMES LEICESTER, PH.D., F.I.C., F.C.S.

MODERN varnishes may be divided into two classes: oil varnishes and spirit or turpentine varnishes. The former are made by dissolving resins in oil, the latter by dissolving resins in alcohol or turpentine.

Spirit varnishes were first made in Italy, and travelled thence to Flanders.

The ancients were acquainted with oil varnishes. In the manuscript of Theophilus (thirteenth century) oil varnishes are mentioned, and Cennini mentions an oil varnish to be used in gilding as a mordant, and further mentions that a picture must be varnished after it has been painted.

The substances used in the manufacture of varnishes were: Amber, the balsam of the silver pine, the balsam of the larch, juniper, resin, and sandarac.

At a later period, mastic and gums from the East were employed.

Until the sixteenth century these substances were dissolved in oil, when naphtha or turpentine was substituted, giving rise to the class known as spirit varnishes.

An old varnish recipe contains one part of mastic, three parts of oil, and three parts of Venice turpentine (balsam of the larch).

Another recipe recommends one part of oil to two parts of the larch balsam.

One old spirit varnish recipe is: Balsam of the larch dissolved in turpentine or naphtha, with a little oil or mastic.

Again, we are told that the balsam of the silver pine will dissolve amber. Eastern gums are now used for varnishes.

The best picture varnish so far known is copal dissolved in larch balsam, with naphtha or turpentine to dilute it. Oil varnishes dry slowly, leaving a coating of oil and resin, while in the other class of varnishes a coat of resin only remains, the turpentine and alcohol nearly all evaporating.

To prepare a copal varnish, put a little boiled oil into a flask and heat it, then heat some

powdered copal in another flask until it is melted, slowly adding the hot oil and shaking the mixture thoroughly. Three times the volume of the copal should be added. Heat the mixture until a drop on cooling remains clear, allow it to cool, and slowly add an equal volume of turpentine, shaking after each addition of the turpentine, and filter finally through muslin.

A light-coloured amber varnish can be made by placing powdered amber in chloroform, and then adding a little oil and turpentine. The chloroform can then be distilled off, a pale varnish remaining behind.

The spirit varnishes are made by placing a flask containing turpentine or alcohol in a water bath of boiling water, and adding the resin to be dissolved.

An easily-removed picture varnish, one that can be removed by rubbing or with alcohol, is prepared as follows:—Heat twenty-two parts of turpentine, and dissolve in it one part, by weight, of Canada balsam, and seven parts, by weight, of finely-powdered mastic.

To produce a good varnish the gum must be of the best quality, free from vegetable matter, which would char and discolour the varnish. The melting (running) must be conducted with the greatest care, as any gum not melted will be insoluble in the oil. The temperature of the running is most important, as it affects the bloom and the colour of the varnish. The oil should be heated to 500 degrees F. or 550 degrees F. The mixture is best boiled before running into the set pot for ten minutes. The oil and turpentine must be pure, and the varnish improves by being kept about six months.

On a large scale, an amber varnish would be made by melting six pounds of pale amber, mixing it with two gallons of oil, the mixture being boiled until it strings, and then thinning with three and a half gallons of turpentine.

In the same way, picture copal varnish would be made from eight pounds of finest copal, three gallons of oil, and three gallons of turpentine.

An oil varnish should be good and free working, dry hard, and rub freely, and yield an elastic coating not liable to crack or bloom, and which will resist the action of the atmosphere.

If a varnish cracks it is generally due to an excess of gum, or too great an amount of driers having been used.

"Blooming" is caused by bad "running" (melting) of the gum, or the varnish not having been kept long enough, and sometimes it is due to the dampness of the picture.

Streakiness is caused by using too much of the varnish, or the varnish itself being too thick.

## TUSCAN PAINTING AND SCULPTURE: BY LEHMANN J. OPPENHEIMER. PART FOUR. CONCLUDED.

IN Botticelli's work we see very clearly that pensive element which I referred to as a dominant note in the landscape of Tuscany and characteristic of its art. The Tuscans seem to have been ever striving after both the Venetian joy in sensuous things and the Umbrian delight in spiritual exaltation; they yearned after both, but the two appeared to them antagonistic, and they could not fully attain to either. Still, though in this they failed, the failure was a noble one, and the sense of conflict in their work has often power to thrill us by awakening memories of the self-same struggle in our own past.

Amongst the throng of artists who link the trio of great sculptors of the early fifteenth century to the trio of still greater painters of the early sixteenth, Botticelli is the chief; yet there are several of his contemporaries who, though lesser men, contributed to the development of Tuscan art qualities which he missed, or combined those already contributed in a fuller manner. Ghirlandajo painted a great number of important frescoes in which are united to a large extent the traditions of Fra Lippo Lippi and Benozzo Gozzoli. From the latter he inherited a fine sense of composition of line and mass, and a love of elaborate backgrounds, and when he follows Gozzoli's predilection for commonplace incident, as in the "Burial of St. Francis" in Santa Trinità at Florence, he depicts the life and manners of his day capitally, though the incidents often seem to have distracted his attention from his subject proper. In the painting mentioned above we feel so interested in the church dignitary who cynically mumbles the burial service over St. Francis, reading languidly through his glasses with half-shut eyes; in his assistants going through the performance merely as part of their dull routine; in the youngsters with cross and candles gazing vacantly here, there, or anywhere, that we hardly notice St. Francis himself. Of course all these perceptions of character are thoroughly good in themselves; what is lacking is a more adequate representation of the saint and his disciples in the centre of the picture. If Ghirlandajo had achieved this he would have produced a harmony of subject which the diversity of character would have rendered more complex and subtle; as it is, the diversity has almost destroyed the unity.

He continues Lippi's traditions by his fine portrayal of the Florentine faces around him, introducing wealthy citizens and their ladies into his frescoes, and painting them perhaps even



THE CONDEMNED: FRESCO BY SIGNORELLI.  
IN ORVIETO CATHEDRAL.

more perfectly than Lippi painted his peasant girls; but, unfortunately, all those whom he has most carefully depicted seem to have walked into the scene merely to have their portraits painted, taking no interest in what is happening.

Filippino Lippi, a son, or possibly an adopted son, of Fra Lippo Lippi, also combined much of what was best in the work of his father and of Benozzo Gozzoli, and this without losing their unity of subject as Ghirlandajo had done. The faces in his earlier paintings have also a thoughtfulness about them that he probably learnt from his master Botticelli, whom, however, he by no means equalled in expression.

About 1490 his painting may be said to have reached the level of sculpture sixty years earlier in the work of Donatello, Ghiberti, Quercia, and Luca della Robbia. We are now close to the climax of Tuscan art: various elements of beauty which had developed more or less in isolation were gradually being united. It still

remained for three men of surpassing powers to combine them in fuller measure than the world had ever seen.

Before passing on to them I must notice one more artist, Luca Signorelli, who, older than Botticelli by six years, than Ghirlandajo by eight, and than Filippino Lippi by fifteen, should in strictness have been dealt with before them. But their chief work was done in their prime and Signorelli's at Orvieto in his old age some ten or twenty years later, so I have taken the liberty to reverse their order. Signorelli's importance in the evolution of Tuscan art is derived chiefly from the way in which he suggested the inexhaustible possibilities of attitude. From the limited range of posture which had contented his predecessors he stepped freely out and introduced a variety wholly without parallel in their work. Though he had not as subtle a sense of form as Donatello or Botticelli, his knowledge of the construction of the figure and his mastery of perspective enabled him to represent human beings, not only in an immense variety of attitudes, but also from most difficult points of view, necessitating great skill in foreshortening. Of course all this is more science than art, but it widened the range of effects with which art might deal, and his figures, though not more beautiful than those of his predecessors because of their novelty, are important on account of their revelation of fresh possibilities of beauty. As an artist also he was of no mean order; in earnestness and intensity of expression he was very great when at his best, though the emotions expressed are not so subtle as those Botticelli attempted. In portrayal of the human form, differentiation of underlying muscle, bone, and sinew, he surpassed even Donatello; but here, again, he did not reach the latter's insight into the possibility of expressing character in the figure as well as the face. Occasionally, as in the central angel in his fresco of "The Raising up of the Elect" at Orvieto, he



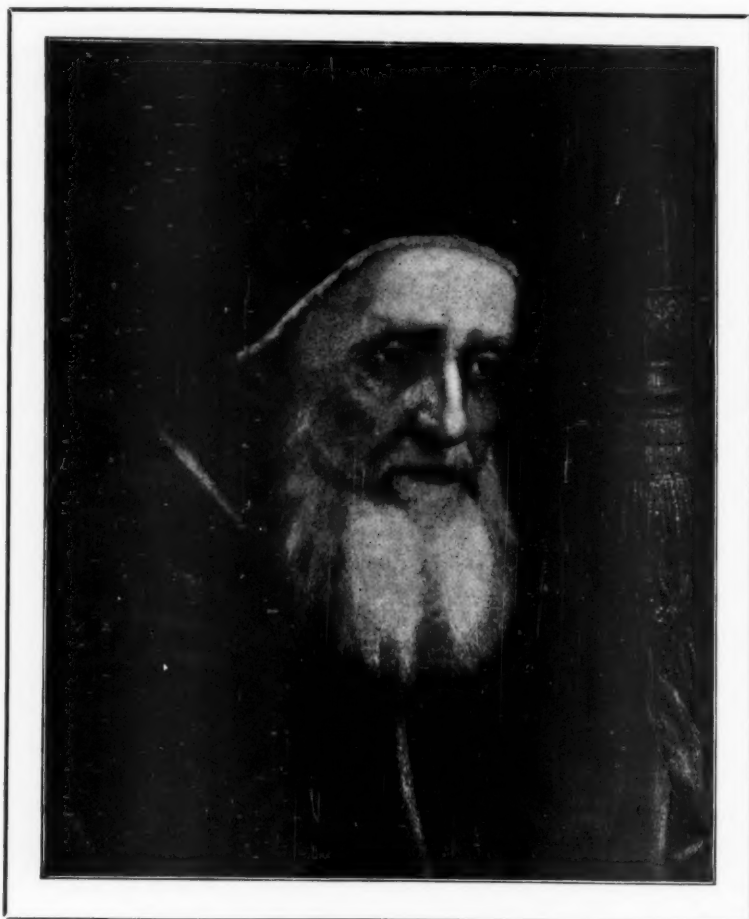
STUDY FOR THE HEAD OF CHRIST IN "THE LAST SUPPER": BY LEONARDO DA VINCI. IN THE BRERA GALLERY, MILAN.





PART OF A FRESCO : BY GHIRLANDAJO IN LA COLLEGIATA,  
SAN GIMIGNANO.





PORTRAIT OF POPE JULIUS II. BY RAPHAEL.  
IN THE PITTI PALACE, FLORENCE.

foreshadows the power and grandeur of Michelangelo.

We have now reached the culminating period of Tuscan art—one of brief duration but of extraordinary fertility. It may be said to commence with Leonardo's "Last Supper," completed in 1498; it lasted little more than twenty years, and was followed by a decline as swift as the rise had been slow. Even in the work of the three great masters of the climax we find a slight falling off in certain directions.

That Leonardo and Raphael were able to depict character as no earlier artist had done is shown by the former's numerous sketches of heads and by the latter's portrait of Pope Julius, and yet in their subject pictures the faces have not such fine individuality about them as in many by Lippo Lippi, Ghirlandajo, and Filippino Lippi; they had a tendency to generalise, partly, no doubt, for the sake of clear harmony of line rather than to particularise as their immediate predecessors had done.

In Leonardo da Vinci's "Last Supper" perhaps

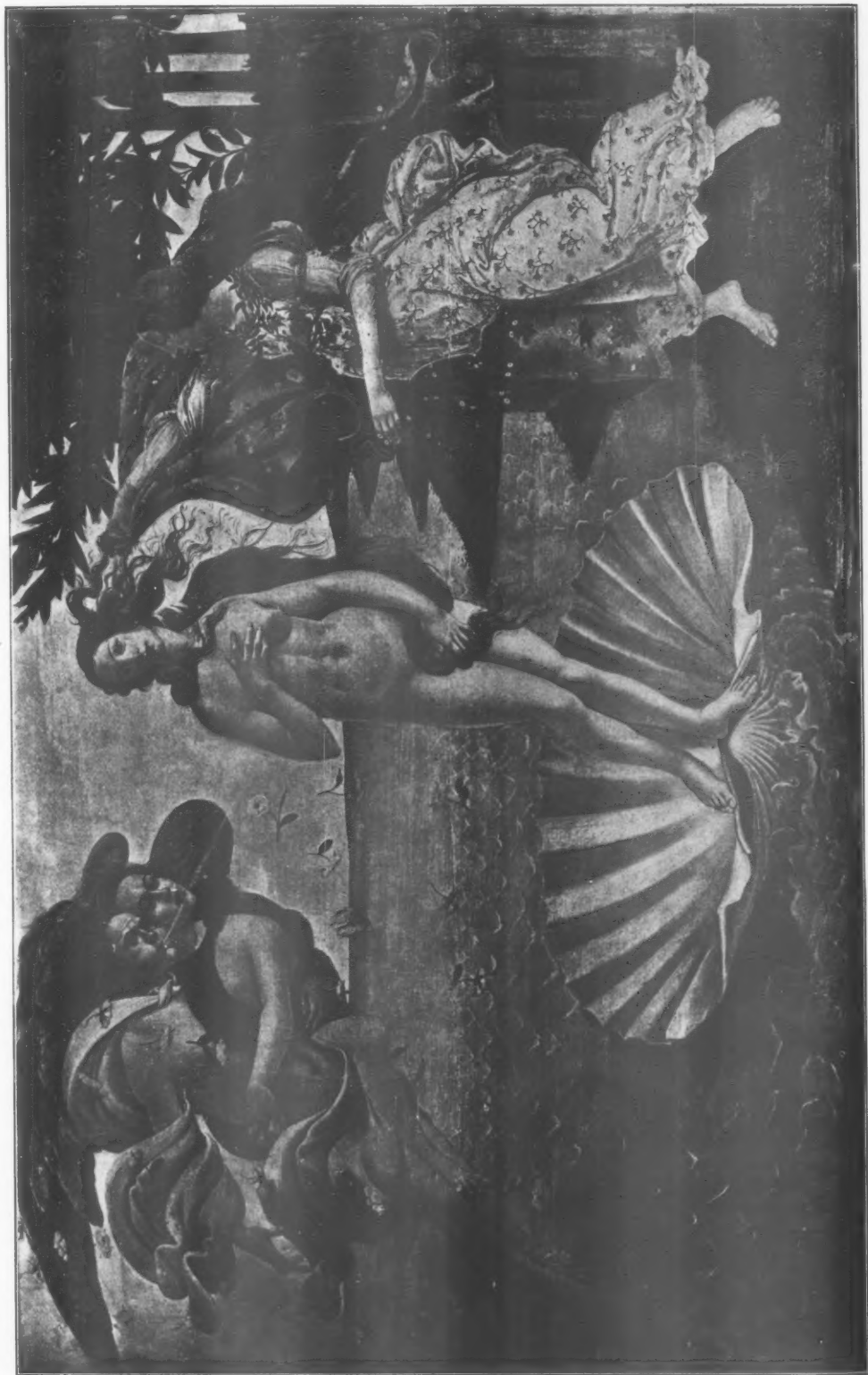
the greatest artistic advance discernible in its present deplorable condition is in the direction of unity of subject: it would be difficult, I think, to find any earlier painting, containing so many figures in such varied action, which approaches it in this quality. The disciples are not merely related by their emotions and actions directly to the central figure, but also in the most intricate way to one another, as Goethe in his essay on the picture has so clearly shown. In a lower way, too, unity has been secured by the most prominent lines in the ceiling, walls, and floor, which, being in perspective, all tend towards the head of Christ, and by the balancing on either side of him of pairs of groups bound to one another by the most varied artifices.

Of the faces it is hardly possible to speak, on account of the numerous re-paintings which the fresco has undergone, but judging from the exquisite study for the head of Christ in the Brera gallery, and from Da Vinci's

other and less important work such as "The Gioconda" of the Louvre, he must have more than compensated for any retrogression in the expression of individual physiognomy by a great advance in the expression of spirit through emotion.

Michelangelo's work has happily been more tenderly dealt with by time and restorers than Leonardo's; and his crowning achievement, the Sistine Chapel ceiling, remains for us the summing up of almost all that is greatest in earlier Tuscan art. The harmony of line in general composition so well understood by Giotto and Andrea Pisano, Ghiberti's sense of rhythmic line in the nude figure, Donatello's harmony of surface modelling, are all found united in it. The physical frame of man is more perfectly presented to us by Michelangelo than even by Donatello or Signorelli, while in the expression of spirit he is unrivalled.

Let us examine these qualities somewhat more in detail. First, harmony of line. If we compare the Delphic Sibyl, one of the simplest pieces of linear composition in the Sistine ceiling, with



THE BIRTH OF VENUS: BY BOTTICELLI. IN THE UFFIZI  
GALLERY, FLORENCE.





THE DELPHIC SIBYL: BY MICHELANGELO.  
IN THE SISTINE CHAPEL, ROME.







JEREMIAH: BY MICHELANGELO. IN THE  
SISTINE CHAPEL, ROME.

Ghiberti's figures, we shall certainly not find the harmony more complete; that would hardly be possible. But it is of a higher order, in so far as the lines united are more clashing, more subtle and unmanageable in their complexity: and the more the contrast between straight and curved, between rigid curves of strength and curves flowing or pendulous, the more discordant the lines, if they can by any means be brought into harmony, the richer will that harmony be. Ghiberti generalised more, cast his draperies into folds simpler than they would have been in nature, was content at times imperfectly to suggest man's physical frame in order to attain to unity of line. Michelangelo attains this just as completely without smoothing away crumples or forgetting bony protuberances. Many of his lines, too, have a bewildering number of affinities: the Sibyl's left arm, for instance, has the effect as a whole of a horizontal bar, steadying the composition; but also, underlying the complications of contour, there is a graceful rhythm of line below which leads from the arm and thigh of the lad behind her to the edge of the cloak winding round over her knees from the back, and another rhythm above which takes up the line of drapery blown back from her shoulder and leads it on to her scroll. But I find it impossible truly to describe as I feel the harmonies formed by many of these lines, for they appear to sweep round in space rather than on a flat surface, and, when looking at Michelangelo's greatest compositions, I often half expect that when I move the lines will change and form new combinations as they do in perfect sculpture.

The panel of "The Fall and Expulsion" is a wonderful example of the harmonious binding together of more complicated groups: certain lines in each figure are drawn in subtle sympathy with a curve vaguely suggested but strangely full of meaning, rising with Adam to the anthropomorphic serpent, continued with unfaltering decision by the arm and sword of the avenging angel and falling to the ground along Eve's trembling thigh.

Anyone who wishes to see how far linear composition was pressed into service by the great Tuscan artists should analyse the lines in a picture like Michelangelo's "Holy Family" in the Uffizzi. He is not likely to be distracted by æsthetic emotion resulting from fine portrayal of spirit or echoes of Scripture, for in this instance Michelangelo has given himself almost wholly to harmony of line and the expression of physical beauty. Though in looking at the draperies we feel that the limbs

"are burning,

Though the vest which seems to hide them,"

and though every line is also perfectly suggestive of drapery in all its complication of fold and

eyelet, every line serves still another purpose by producing harmony in the picture; they might easily be altered without destroying the realism of the draperies; they might be altered, though less easily, and still suggest the figure beneath, but it would be difficult to change a line and leave the harmony as subtle and yet as perfect. I know of no other work of art, Greek or Italian, comparable in this particular.

On the imitative side of art, in its lower branches, Michelangelo cannot claim such pre-eminence; man's physical beauty is more perfectly represented in the sculpture of Pheidias than in any Italian art. Among his countrymen, however, Michelangelo is easily first in the expression of this quality also. His finest figures, both in marble and fresco, show a wide knowledge of anatomical construction, and of the muscular development of a well-made, healthy man; but there is no false parade of science in them. The muscles are not exhibited by a sort of flaying process as in some of Pollajuolo's or Mantegna's drawings, nor are they galvanized into meaningless action; as in life they blend and lose their individuality in places, hang limply or are stretched by the twisting of the body, and only here and there announce their latent power. The varied beauty of attitude in Michelangelo's frescoes is astonishing; there are instants in every action fraught with meaning, attitudes which are keys to what has passed and what will come; these he seized and depicted with unexampled power, and we can only regret that he cultivated his lower faculties to the detriment of his higher, and that his penetrative mastery over the beauty of what is physical in man led him eventually to neglect the spiritual.

Happily, he has not left us without the noblest examples of his power to express spirit, and by these supreme achievements he must be judged. He has been hardly criticised because of work whose lack of spirituality is enforced by its genius for the expression of life, but I think it no fairer to estimate his rank as an artist by the "Last Judgment" or the "Christ of the Minerva" than to estimate Shakespeare's by "Love's Labour Lost," or Wordsworth's by "Peter Bell." No one has ever carved or painted noble spirit more powerfully than Michelangelo; his range was limited, but within its limits he was supreme.

Many earlier men, chief amongst them Donatello, Verrocchio, and Filippo Lippi, had portrayed variety of character more perfectly by physiognomy or type of limb and body. Michelangelo's figures conform more to an ideal; they are men and women unwarped by any dominant passion. Yet they are not nonentities; they have passions of the strongest kind, held in proper balance by reason, but on due occasion, when



THE FALL AND THE EXPULSION FROM EDEN: BY MICHELANGELO.  
FROM THE CEILING OF THE SISTINE CHAPEL, ROME.



reason sees fit, capable of intensest action. Who has ever expressed youthful energy and strong determination like Michelangelo in his "David"; dreamy abandonment to the remembrance of the past as in his "Slave"; the ecstasy of inspiration as in the Delphic Sibyl; irresistible power as in "God moving over the Waters," or the "Creation of Light," where the spirit is shown by the attitude of hands almost as perfectly as by the expression of emotion in the face. The weary restlessness of Dawn and the personification of Thought in the tomb of Lorenzo are also notable examples. But, perhaps, the most perfect is the "Jeremiah" of the Sistine: wrapt in melancholy, bordering on despair, pondering over the fate of his exiled



UNFINISHED RELIEF IN THE NATIONAL MUSEUM, FLORENCE: BY MICHELANGELO.

people, and brooding on the means for their release, the intensity of expression in his face is wonderfully led up to and heightened by the hopeless captives behind, by the whole attitude of latent power, and by the left hand dropped heavily in despair, yet seeking in sympathy with the brain, amongst the folds of drapery, as if for some way of escape.

Michelangelo's work also conveys to us the idea of spirit in another way: when looking at his frescoes or statues as when reading Dante, we are ever conscious of a strong personality behind. Partly due to the strength of his emotions, partly to his imperfect sympathy with many aspects of Nature, with childhood and womanhood especially, his work has an awe-

inspiring manliness about it, an earnestness which banishes from us every trivial thought.

It was reserved for Raphael partly to supply what was lacking in the art of Michelangelo. Strictly we ought not to include him in our list of Tuscan artists, for he was an Umbrian, and his work retained to the end some most precious Umbrian characteristics inherited from his master Perugino; but, on the other hand, he early fell under the spell of Florentine art, and most of his paintings are far more Tuscan than Umbrian, so I think we may fairly claim him. His work differs greatly from that of Michelangelo; it is exceedingly unequal in merit and has not the same stamp of individuality about it. He was a man with wider sympathies and was influenced now by one, now another, of his predecessors, so that in his paintings we see the union not only of the Umbrian and Tuscan Schools, but also the excellences of many Florentines who had developed their art in different directions. Many of his faces, more particularly the later, are characterless and commonplace, yet when at his best he was a worthy successor to Donatello and Filippo Lippi, and his portrait of Pope Julius is probably the finest piece of character painting in the world. Simple maidens, saintly or voluptuous women, innocent children, the subtle politician, the sensual humanist, cynic, scholar, and devout peasant, all live in his canvas or fresco. In composition of line and mass, though very facile, he never equalled Michelangelo, but in unity of subject he rose to the very front rank, some of his pictures, such as "The Sacrifice at Lystra" or "Paul Preaching at Athens," being as perfect in this quality as Leonardo's "Last Supper." In suggesting spirit by means of attitude and emotion, Raphael was as unequal as in expression of character: many of the figures he painted after the unveiling of the Sistine ceiling are paltry imitations of a style beyond his powers with exaggerated melodramatic expressions, "full of sound and fury, signifying nothing." But he also painted motherly love, reverent devotion, and pureness of heart as no one else ever painted them.

During the lifetime of Raphael and Michelangelo Tuscan art reached its climax; many of their later paintings belong to the decline, and although these and the works of many later men, such as Andrea del Sarto and Bronzino, are magnificent in many ways, greater as art than much that has already occupied our attention, they do not show signs of any fresh development of importance, and I therefore do not propose to carry our enquiry any further. There is attached to art which is an improvement on what has preceded it, and a step towards some-

thing higher still, an interest altogether lacking in work of the decline, and having traced, though very inadequately, the evolution of Tuscan art, I feel it best to break off at the culminating point, and conclude with a brief summary of its characteristics and its relation to the art of other times and countries.

In suggesting the lowest forms of potential beauty in Nature the Tuscan School was undoubtedly weak; it is beaten by the Venetian School in mere imitation of colour, by the Dutch in realistic representation of texture and solidity, and by many artists of to-day in all three qualities. In sculpture we notice a steady advance in suggestion of texture from Niccola Pisano to Desiderio da Settignano and his contemporaries. In painting we can trace an increasing facility of imitation from Cimabue through the works of Giotto, Masaccio, Signorelli, and Filippino Lippi to those of Leonardo, Raphael, and Michelangelo, and I am somewhat afraid that it is largely owing to a certain degree

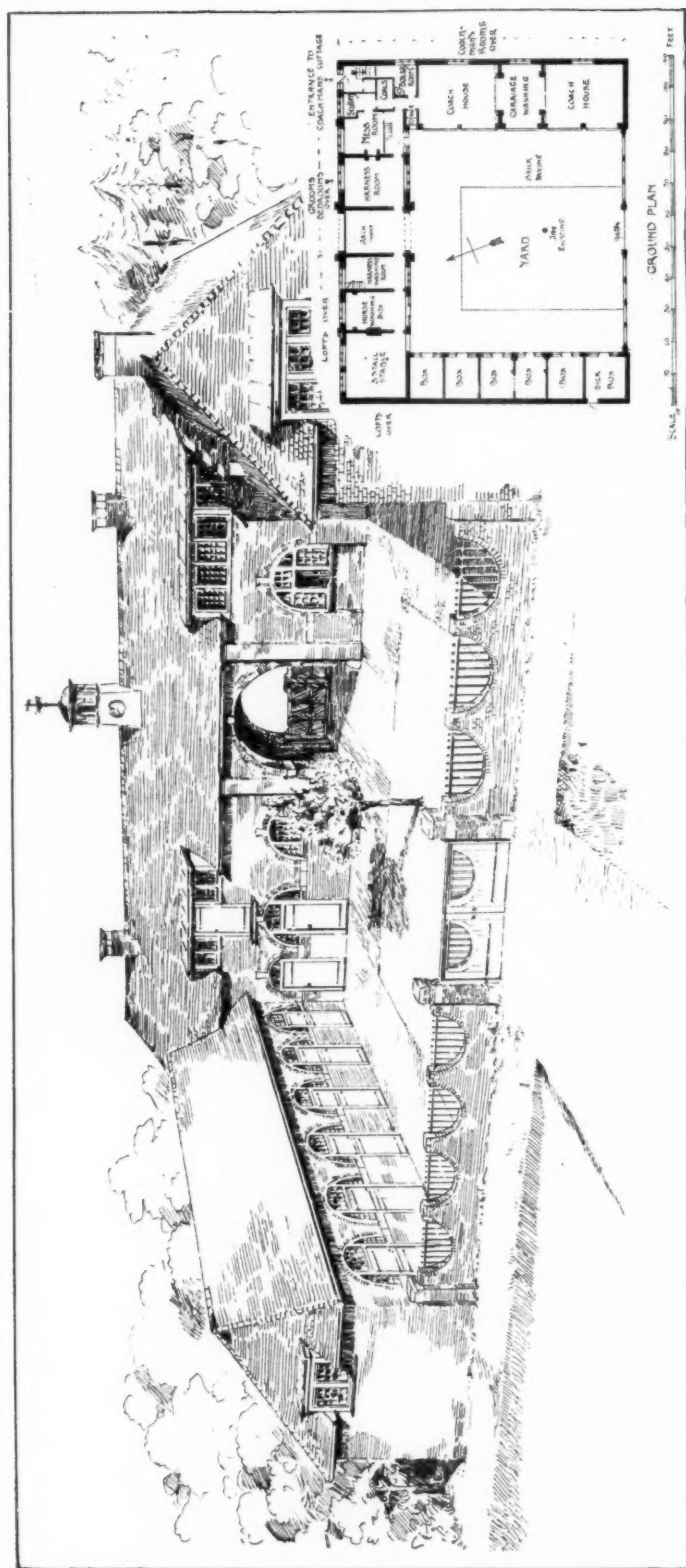
of mastery which the three last artists achieved over the representation of solidity and reality, rather than to far higher faculties which they possessed, that they have impressed the popular mind so powerfully.

In representing life the Tuscans confined themselves almost entirely to its highest form, that of man; and in this quality the work of Michelangelo, led up to by innumerable steps, stands high above all the rest. The art of ancient Greece alone surpasses it; no other approaches near it—modern French art, perhaps, the nearest.

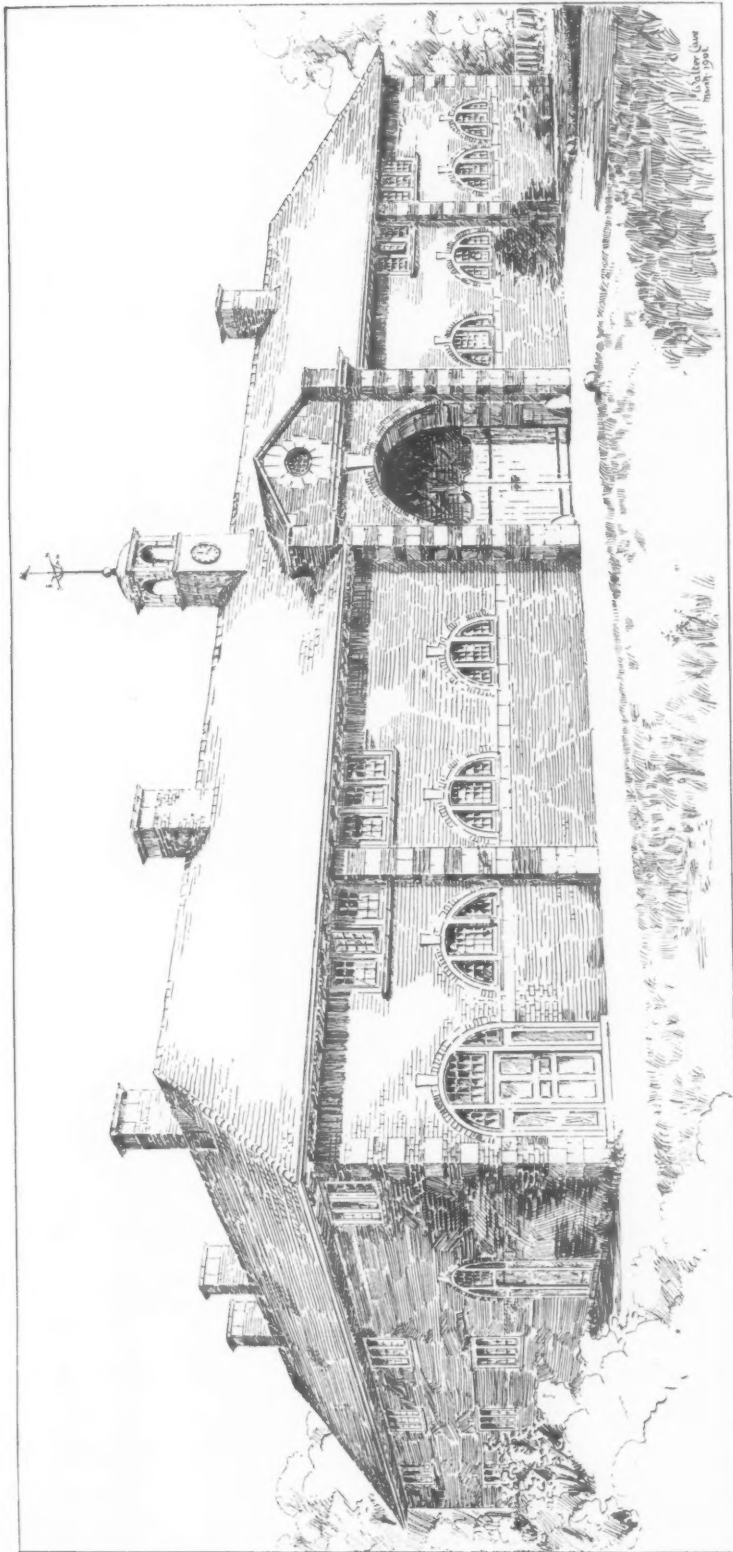
The expression of spirit is the most important characteristic of Tuscan art, the main principle of its evolution; but it is not the only one: if it were it would be almost equalled by some northern Gothic art, and by the work of a few modern men like Jean François Millet, G. F. Watts, Millais, and Madox Brown. It is the combination of greatness in expression with synthetic power that makes it pre-eminent. Yet its synthetic power lay almost entirely in one direction. You may have noticed that I have said nothing about beautiful arrangements of colour, or light and shade; that is because we must look to other schools for pre-eminence in this direction. Both in colour and light and shade the Tuscans were, as a rule, harmonious, but in a simple and limited way; colour schemes that the Venetians revelled in, harmonies formed from the richest hues, which unarranged might be most discordant, these they never attempted; nor does their work show any signs of that strong and complex light and shade of which Rembrandt and Turner were masters. But in harmony of line as in expression of spirit Tuscan art at its best is unsurpassed, and it is by virtue of its union in such full measure of these two qualities, the one handed down as a precious heirloom from the ancient Greeks, the other in antagonism to their principles, that it shares with its progenitor the honour of being the greatest school of sculpture, and with the Venetian that of being the greatest school of painting, that the world has yet seen.



PORTION OF THE FRESKO, "THE SCHOOL OF ATHENS :"  
BY RAPHAEL. IN THE VATICAN.



STABLES FOR SIR WALTER PHILLIMORE, BART., AT "THE COPPICE,"  
NEAR HENLEY-ON-THAMES: VIEW FROM THE SOUTH.  
WALTER CAVE, ARCHITECT.



STABLES FOR SIR WALTER PHILLIMORE, BART., AT "THE COPPICE,"  
NEAR HENLEY-ON-THAMES: VIEW FROM THE NORTH.  
WALTER CAVE, ARCHITECT.



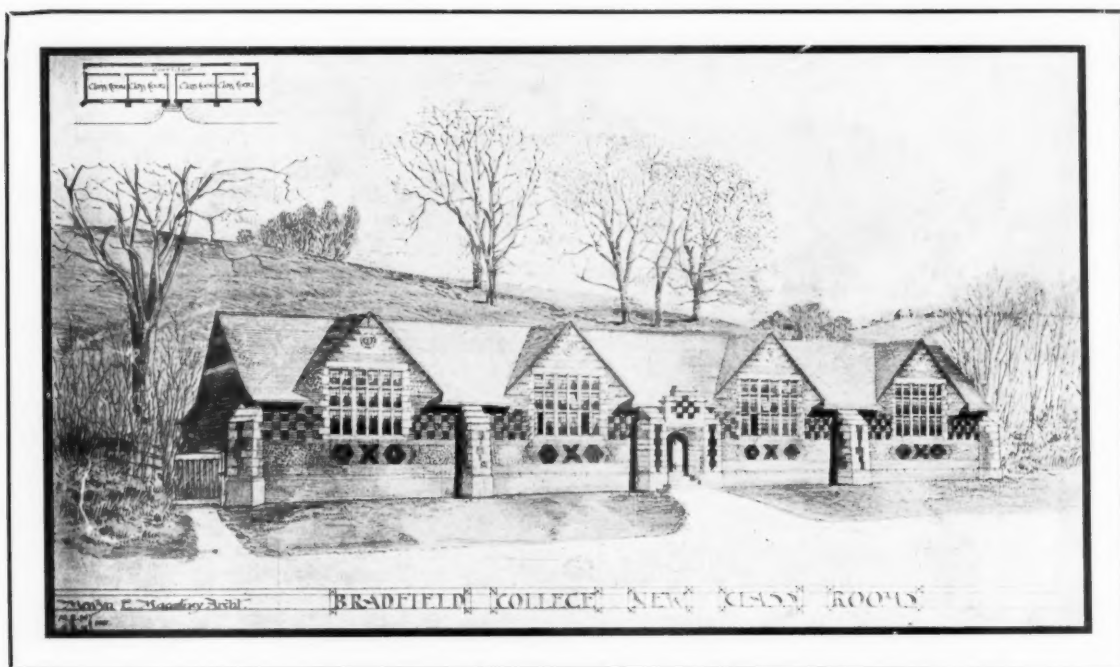
# THE LATE JOHN MCKEAN BRYDON.

A SLIGHT error in our article of last month has been brought to our notice by the widow of the late distinguished architect, and at her request we publish a correction of the mis-statement made therein. Mr. Brydon did not undertake to superintend the erection of the new War Office, upon which the late Mr. William Young was engaged at the time of his death. The latter's son, Mr. Clyde Young, and Sir John Taylor of H.M. Office of Works have been entrusted with this work. It is true, however, that Mr. Brydon had entered into a business arrangement with Mr. Clyde Young to assist him in carrying out his father's private work, of which there was a good

# CURRENT ARCHITECTURE.

THE designs for the new class-rooms at Bradfield College by Mr. Mervyn Macartney, Messrs. Mawson and Gibson's formal garden, and Mr. Walter Cave's stabling speak for themselves. In the first named an attempt was made to give an appearance of age to the brickwork in order to bring it into consonance with the older buildings. The excessive neatness of the British workman doomed the attempt to failure.

HOUSE AT FOUR OAKS, SUTTON COLDFIELD.—We publish two views of a house at Sutton Coldfield, erected for Mr. C. E. Mathews from the designs of Professor W. R. Lethaby. The most striking quality lies in the beauty of the



deal in hand. A little further information on the matter may be gleaned from a question in the House of Commons on July 23rd :

Mr. WHITMORE asked the First Commissioner of Works whether any decision had now been come to with regard to the carrying out of the designs of the late Mr. Brydon for the new Government offices in Parliament Street. Mr. AKERS-DOUGLAS said : It has been decided that all the plans in my possession shall be carried out by the officers in my department. The contracts will be entered into under the supervision of the principal architect, Sir John Taylor.

It is politic also to mention that the scheme of decoration devised for Mr. Brydon's buildings at Bath, upon which Mr. Loftie commented strongly last month, has been rejected by the Bath Corporation by a large majority, a decision which will meet with the cordial congratulation of all interested in Architecture and Mr. Brydon's work.

plan which we are, unfortunately, unable to reproduce, owing to the architect's aversion to the publication of his plans. The exterior is a direct expression of the plan, and has that peculiar interest and dignity which is attainable in no other way. The house is built of thin red Leicester sandstocks, and roofed with handmade tiles from Hartshill. The stables are built of common local bricks, but their bad shape and colour are successfully overcome by whitewash. It is interesting to note that, all inventions being open for modern use, Mr. Lethaby uses indiscriminately sash and casement windows in whatever place each kind is most convenient. But he uses no ornament which is not his own. In the inside there is some excellent plaster work modelled by himself.



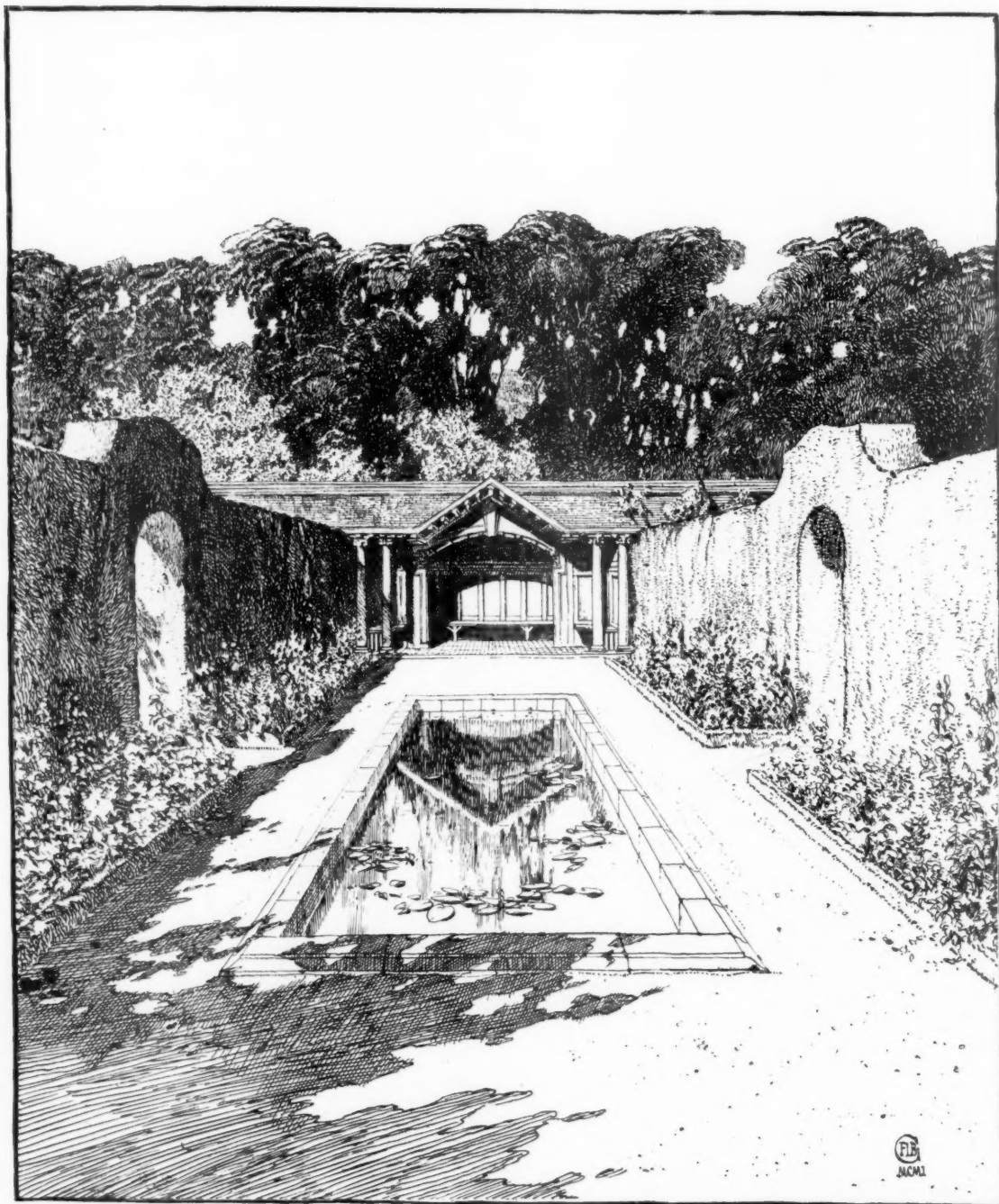
HOUSE AT FOUR OAKS, SUTTON COLDFIELD: SIDE VIEW.  
PROFESSOR W. R. LETHABY, ARCHITECT.

*Photo: Henry Irving.*



HOUSE AT FOUR OAKS, SUTTON COLDFIELD: GARDEN FRONT.  
PROFESSOR W. R. LETHABY, ARCHITECT.

*Photo: Henry Irving.*



DESIGN FOR FORMAL GARDEN, POND, AND  
SUMMERHOUSE: T. H. MAWSON AND  
DAN GIBSON, ARCHITECTS.

*Drawn by F. L. B. Griggs.*



*Photo : Henry Irving.*

NEW SHOPS, SHAFTESBURY AVENUE,  
LONDON : FRONT ELEVATION.

# THE "ARCHITECTURAL REVIEW" PILLORY: NEW SHOPS IN SHAFTESBURY AVENUE, LONDON.

WE propose to publish, from time to time, from the rich material that every day provides, examples of how it is best not to build. The two photographs here given are from a block of buildings now being completed at the Oxford Street end of Shaftesbury Avenue. It will be remembered that when projects were being discussed for the treatment, on a uniform plan, of the new Strand-Holborn Avenue it was suggested that the system of "Rows" might be employed after the fashion of those at Chester, so as to give a covered walk in rainy weather in front of shops with bridges over side streets, and possibly a double row of shops—one on the street level, another on the "Row" level. The architect of the building illustrated has apparently been taken with this idea as a novelty, but his use of it is an example of an originality that is out of place. His "row," confined to this single block, leads nowhere, and merely gives the shopper a stair to climb. Nor is the shopper likely to scrutinise very closely the first floor of a block

that stands on a siding from the main line of shops. If a general system of "Rows" existed, with connecting bridges, it would be different. So much for convenience: as to design, the shape of the site makes the building awkward enough to start with, and the awkwardness of its angular shape is intensified by the cutting out of this colonnade on the first floor. The effect, in stone, is one of heavy flimsiness, not corrected by the stout column, with inverted basin for capital, shown in the photograph. It is unnecessary to discuss the design in detail; we instance it as an unlucky use of an idea which might result in admirable buildings if carried out consistently in a whole thoroughfare and with an eye to constructional effect. Here an incongruous principle of construction is caught up as a kind of decorative detail.

## NOTE.

"The Architectural Review" Advisory Editorial Committee will be glad to receive suggestions or information from architects and others concerning possible subjects for the Pillory page. Communications should be addressed to the Editorial Secretary.



*Photo : Henry Irving.*

NEW SHOPS, SHAFTESBURY AVENUE, LONDON :  
LOGGIA TO SHOPS ON FIRST FLOOR.



# WHY THE HERMIT AND THE MONK BECAME WORKMEN: BY G. LL. MORRIS.

GIBBON, in his history of "The Decline and Fall of the Roman Empire," devotes a chapter to the origin of monastic institutions. Majestically, and with an air of unconcern, he describes for us the events which gave rise to their birth and growth. The same unheroic nature which unfolds, step by step, with unflinching impartiality, the decay and ruin of the greatest empire the world has known, forges calmly, and places skilfully, this link in the remorseless chain of events, which ultimately brought the Roman Empire to her doom. Through the centuries, when decay was slowly gnawing at her vitals, other forces outside the Empire were driving in the bulwarks of her boundaries. While barbarian hordes and the more civilised Persians and Arabs were battering her from without, militarism, luxury, and Christianity were sapping her from within. The last-named, with its gospel of resignation and of a world to come, was in direct antagonism to the Empire which had been built upon the foundation that "Might is right." Slowly, but surely, the tidings of the Nazarene spread, extending an arm here and an arm there, until its ramifications reached from the East to the West. The poor and the humble, the lowly and the contrite, the scholar and the senator, all came in increasing numbers to embrace the new religion that was undermining the paganism of the ancient world. Monasticism, one of the offshoots of the early Christian Church, was the natural reaction against the luxuries of later Roman times, and celibacy, one of its peculiar characteristics, was its vigorous protest against the sexual profligacy of the declining Empire. It was really the swing of the pendulum from laxity to severity of living, which ultimately became as detrimental in its influence as that which it sought to supplant.

Some of the early Christians carried their ideas to such an extreme that nothing seemed so desirable in their eyes as chaining themselves up lest the cultivation of the social virtues should hamper the growth of their spiritual life. The beauty of woman, the pleasures of cleanliness, and all the little courtesies and kindly intercourse between the sexes were to be avoided as cunningly laid snares of the Evil One. Life, at the best, argued the hermit, must be wicked, and the greatest saints were reckoned among those who fled from the towns and cities into the mountains and waste places of the earth. It was enthusiastic fanaticism in search of the perfect life, and, like all extreme thought and action, brought in its

train much evil and much good—the evil was often interred with their bones, but the good lived after them.

The great aim of the hermit was the exclusive pursuit of the spiritual, and the suppression of that natural desire to give of one's self, and to express in some form or another the love for beauty and beautiful things. The better to accomplish this unnatural feat, he fled to the desert. Gladness and joy, if not absolutely forbidden, was at least regarded with suspicion, and the delights of a manicure or hair-cut was positively sinful.\*

The hermit of Gouda and of fiction fled to the cave on the mountain side in order to avoid the woman he loved. To love a woman was sinful, so he tortured himself as a penance in every conceivable way that occurred to his mediæval mind, and made his search for God an excuse for his fear of life. Fear of life and Margaret sent him to the cave. Fear of demons and devils kept him engaged in prayers and penance. Fear of temptation in every form, when neither occupied in prayer nor penance, made him seek another outlet for his emotions, that of carving on the rocks which surrounded him. In that employment his fears took shape and expression, and there, out upon the mountain side, and in his cell, his chisel engraved the "Holy Talisman," words of wisdom and charity for wayfarer and for his own encouragement: "He would fill his den of despair with the name of God, and the magic works of Holy Writ. He drew no lines to guide his hand, but dashed at his work and easily chiselled them on the soft stone." And so the days rolled on. The hermit's heart grew warmer, and as he worked, despondency, fear, and cowardice rolled away to a respectful distance, and "by-and-bye, somehow or another they were gone." The joy of work, the pleasures of material things illumined, lighted up his dreary cave until fear fled in wondering surprise that such a humble tool, handled with growing skill and awakening joy, should change the cave from grave to almost gay. In such a way the hermit sought peace in his lonely habitation.

"Shall I leave the rocks about me silent?" says the hermit. "Nay, these stones shall speak to weary pilgrims and peasants of eternal peace."

As time passed on, he found this not enough to satisfy his increasing skill. He needs must praise his God, and ply his craft in company with others. And so the monastery arose, where men united in the service of God, passed their time in prayer, penance, and skilful handicraft. But even the joys of trades and crafts were beset with

\* "The Cloister and the Hearth." Charles Reade.

snarcs and pitfalls for the monk who yearned to work at them. If time was found in which to labour and experiment upon materials he did penance for his pleasure. Thus speaks the simple craftsman monk to the hero Gerad of "The Cloister and the Hearth": "My whole soul is in these wooden pipes and leathern stops. This one toy finished, vigils, fasts, and prayers for me. Prayers standing, prayers lying on the floor, and prayers in a tub of good cold water."\*

These were the means by which the zealous workman made his peace with God, when he strayed from the spiritual path. The devil was ever at his heels saying how beautiful is this thing that you have made, but how much more lovely might it be if your prayers were fewer, and your time less broken with these penances.

As in fiction, so in fact the monks passed their days. The earliest clock of which we have any authentic details was constructed by a monk, Peter Lightfoot by name, of Glastonbury Abbey.†

Tiles, inlaid with clays of various colours, embossed and pressed, stamped and sunk or painted with clay, were made by monks for their churches and convents. This craft was introduced from France and Italy, where the monks worked at it. Some travelling friars came to England and applied their knowledge to such tiles and domestic utensils they might want in their community. Outsiders were not permitted to share in the secret. It is recorded of the Abbot of Beaubec in Normandy that in the year 1210, he was sentenced to "light penance" for having allowed a monk to work at his trade of potter for persons outside the order to which he belonged.‡

The wool craft owed its first improvement in the thirteenth century to the Order of Humble Friars. This monastic order was originally founded in Italy by a few Lombard exiles, who, on being banished to North Germany by Henry I. in 1014, learnt the ancient craft of wool weaving practised there. After five years' absence, they returned a united band of workers, and on settling down introduced from time to time improvements in their trade. Whenever a house of their order was established wool weaving advanced.

The Florentine citizen with his usual perspicacity invited the friars to establish a branch in the neighbourhood of Florence. In 1239 the brethren arrived and settled near the city in the church of San Donato a Torri, granted to them by the State. Before long their house became a centre of industry, and the guild masters of Florence, finding the distance from the city

hampered the trade, suggested their coming nearer the city. In the middle of the fourteenth century they obtained buildings and land in the suburb of Sta. Lucia sul Prato, and later, in 1256, they founded the church and monastery of Sta. Caterina in Borgo Orgnissanti and carved their arms over the entrance—a woolpack fastened crosswise with ropes.\*

Stone-cutting, clock-making, pottery and tile-making, and weaving were not the only trades enriched by the handicraft of these seekers after solitude; metal-working and missal-painting, enamelling, bookbinding, and even bridge-building may be added to the list. Splendid bookbinding was done at the end of the twelfth century by the monks of Durham and other abbeys, the leather and other materials, the work itself, and the stamps used for the ornamentation of the covers have never been surpassed by other workmen for beauty of design and execution.†

Many of the bridges in the twelfth century were built by religious orders founded for that purpose. The celebrated bridge of Avignon over the Rhone was built by them. At the beginning of the fourteenth century the monasteries, originally founded on simple lines for simple living and the pursuit of holiness, became sumptuous and magnificent; splendid columns, sculptures, and painting adorn their chapels. The windows were filled with coloured glazing, and the altars and seat-ends wondrously carved. Wyclif, the reformer, in condemning the wealth and beauty of these buildings, says: "Grete housis make not men holy, and onely by holynesse is God well served." To the reproach of Wyclif the monks might well have retorted in the words of Ecclesiastes the Preacher, saying, "Wherefore I perceive that there is nothing better than that a man should rejoice in his own works, for that is his portion."‡

## A NOTE ON THE CHURCH OF THE SACRED HEART AT MONTMARTRE.

A BROAD line of difference runs through the architectural art of our day: it is that however much we change in designing secular buildings, whatever experiments we make in town halls or colleges, country houses or street fronts, our churches at least shall still stand upon the ancient ways, follow well-known forms, suggest old associations. The ecclesiastical architect is, in this respect, more happily placed than

\* "The Cloister and the Hearth." Charles Reade.

† "Old Clocks and Watches." F. J. Britten.

‡ "The Art of the Old English Potter," page 14. L. M. Solon.

\* "Villari," pages 317-318.

† "Some Minor Arts in England." W. Y. Fletcher.

‡ "Wayfaring Life in XIVth Century," page 38. Jusserand.

others who are perpetually confronted with the problems presented by the changing life of modern times. Here and there, however, an artist may be found who will venture upon some innovation in detail, but the essentially conservative purpose of the building must always make any radical change almost impossible, and it is difficult to say if the latest achievement of French ecclesiastical art really marks any step in advance. It is, however, a very fine work of its kind. M. Paul Abadie, whose fame will rest upon it, is well known as the restorer of a group of great churches in Aquitaine—churches celebrated for their vast single roofs often without side aisles or screens, their tremendous walls and solemn interiors, but above all for their curious domes and domical vaulting; all of the period when the Gothic arch was struggling into existence and the Roman slowly passing away. They are interesting, moreover, to Englishmen as being built in a province which was for centuries under the rule of English kings and the last held by England on the Continent.

Three great monuments stand out prominently as records of the modern history of France: the first is the Madeleine, the memorial church to the victims of the Revolution; the second, the Arc de l'Etoile, the vast triumphal arch of the Napoleonic era; the third, the great church of the Sacré Cœur, raised in memory of the victims of the Commune, and now virtually completed on the heights of Montmartre. It is placed on a lofty hill dominating all Paris; a steep climb awaits the visitor; from the summit of the hill he looks down over the vast expanse of the city and notes with sorrow its rapid spoiling by volumes of smoke from countless tall chimneys; all around him is the ancient tumbledown village or suburb, it is hard to say which, with brown-tiled roofs and dormer windows, its old church of St. Pierre and its "Calvary."

The new church is placed close to the edge of the precipitous height, so close, indeed, that on one side it rises over a retaining wall, the west front being approached by terraces and flights of stone stairs. It is the most conspicuous object in the view for many miles; its design is simple and its leading features boldly marked. In plan it is very nearly a Greek cross though the nave is just sufficiently prolonged to say that it is a Latin one. Its great feature is the dome, with four smaller cupolas about it. These are of dazzling white stone, surmounted by small lanterns—if the word may be applied to a ring of tiny columns supporting a very small cupola. A striking peculiarity is that all the domes are covered with white stone scales arranged in bands, resembling the system known as scale

slates. The outline of the central dome and its subordinates is extremely curious, interesting, and, on the whole, effective; it is best described by saying that it is stilted and pointed, more pointed, that is to say, than is usual in Western architecture: the five cupolas together are distinctly Oriental in treatment. Seen from below at a little distance the effect of the white domes against the clear blue sky is magnificent.

Externally the body of the church is very plainly treated; the details are Romanesque, the windows small and round headed; its appearance is rather that of a mausoleum than an ordinary church, and this, perhaps, was deliberately intended. Internally it bears the same character, simple and even stern; vaulted throughout with an apsidal east end surrounded by a ring of chapels, each ending in a semi-dome. The building is fairly large and lofty, but cannot be called vast. The drum of the central dome is pierced with a ring of round-headed windows; upon its pendentives are four angels bearing symbols of the Crucifixion, the cross, crown of thorns, spear and robe; these figures seem to *adhere* to the face of the spandrels and are not visibly supported, a somewhat questionable system of ornament for which precedents may be found in Italy—some of the vast figures in St. Peter's at Rome, for instance, being very insecure in appearance. The interior as a whole is dignified, well proportioned and effective; a mausoleum-like air seems to pervade it. Within and without, the church though structurally complete can scarcely be called finished, a great deal of scaffolding, indeed, is still unremoved. In the future presumably the internal walls will be largely adorned with mosaic. This seems to be called for by the style, and is the only system of decoration in consonance with it; but perhaps this is premature. As it stands, the church of the Sacré Cœur is undoubtedly a grand monumental structure though lying far away from the centre of the city.

Whether domes of such unusual form—unusual in Europe at least—were the most effective that could have been chosen is perhaps debatable; what is certain is that the whole group produces a brilliant picture. Throughout the church one sees frequent evidences of M. Abadie's long study of "the forty churches of Aquitaine" and other Romanesque and transitional buildings of southwestern France. The site chosen is one of the most remarkable in Europe, and the building, though severe, is not wanting in that character of striking or dramatic effect which a French architect, if given a free hand, perfectly understands. To combine this with something of the air of a mausoleum was difficult, but M. Abadie has achieved it.

JOHN C. PAGET.



## BOOK REVIEWS.

## ENGLISH CATHEDRALS: A DESCRIPTION AND ITINERARY.

THIS is a simple handbook, designed primarily for the American tourist, and brought out by Messrs. Bell as an introduction to their useful eighteen-penny guides to the Cathedrals. As a gazetteer to our great churches this little book of some ninety pages has points of merit. The traveller who may want to found a holiday interest in mediæval churches on elementary facts has here a succinct introduction to English architecture, which is sufficiently explanatory and fairly correct. Then there is a map to show where the cathedrals are, how the railway may take the tourist the round of them, and how *en route* other interesting churches may be visited. Finally, for each cathedral in the round there is some account of its foundation, some information both as to the dates of its original building and how modern restorations have dealt with it.

Generally the information given will pass muster, still there are slips which should be corrected in a new edition, and specimens which should be reconsidered. A printer's error is no doubt responsible for XIth century instead of XIVth in the account of Hereford's eastern transept, but it would seem the author himself is astray as to the XIIIth century nave chapels of Chichester. He follows too blindly a doubtful leadership when he calls them "fourteenth," and quotes from Mr. Bond's "English Cathedrals Illustrated" the dictum "that Chichester, best of our cathedrals, exhibits the whole sequence of English styles." For the 200 years after 1300 there is little of any significance at Chichester. Half-a-dozen other cathedrals show the "sequence" just as well, and Lincoln and Ely much more nobly and fully.

In fact, the author is not happy in his quotations, which are generally of doubtful value, and the space gained by their omission might well have provided at greater length the architectural descriptions which for Canterbury, Lincoln, and some others are cut so short that they omit the points of chief interest. Still more superfluous to the book is the *rechauffé* of the Gothic purist prejudices of the last century. Mr. Perkins dubs the west front of Salisbury "bad," calls in question the "design" of Wells and Lincoln, and speaks of Norman construction as "jerry-building." He is careful to characterise the folly of modern "restoration," but why does he reproduce in his guidebook that attitude of contempt for historical architecture which lay in the mind of the Gothic revival, and was responsible alike for its inept criticisms and its errors of "restoration"?

The epitome of style supplied for each cathedral is seldom satisfactory. Mr. Perkins has not defined the scope of his terms clearly enough. He introduces "Tudor" as a style of church architecture, using it (possibly as a term of contempt) for Ripon nave and Chichester bell-tower, but retaining Perpendicular as a term of higher credit for the lady-chapels of Gloucester and Winchester and the "new building" of Peterborough. Yet all these works were in building

near together, and their several "styles" cannot be fairly distinguished.

The author's confusion as to "Early English" and "Decorated" must still more distress the student trying to make his way under the guidance given. Winchester retro-choir, Salisbury chapter-house, and Exeter lady-chapel are all alike called "Early English," and even Lichfield nave in one place, though its bay in the introduction is given as a specimen of "Decorated." On the other hand, the lancets of Chichester west tower, as well as the traceries of Bristol quire, are classed as "Decorated."

If a book like this is to come into practical use a more careful analysis of the style of each cathedral is very necessary.

EDWARD S. PRIOR.

"English Cathedrals: a Description and Itinerary." Compiled by James G. Gilchrist, A.M., M.D. Revised and edited with an Introduction on Cathedral Architecture by the Rev. T. Perkins, M.A., F.R.A.S. 1s. 6d. Cathedral Series. George Bell & Sons, York Street, Covent Garden, W.C.

## THE GEORGIAN PERIOD IN AMERICA.

THE drawings and articles on what we so often call the Queen Anne style, which we reviewed in February, have been continued in two further volumes or portfolios. The seventh part contains views, sections, plans, and measured details of buildings in Maryland and in Massachusetts. The eighth contains, in addition to a chapter continuing the colonial series, four essays on the style as practised in England and Ireland. These last are arranged as follows:—"Georgian Doorheads in London," by Mr. Owen Fleming, A.R.I.B.A.; "The Architecture of the Eighteenth Century," by Mr. Paul Waterhouse, F.R.I.B.A.; "A Triad of Georgian Churches in London," quoted from Mr. Birche's "London Churches"; and "Georgian Architecture in Dublin," by Mr. Thomas Hudman.

The buildings of Annapolis, in Maryland, are described, with numerous illustrations in the text, in a pleasant chapter. "The town," we are told, "has the appearance of belonging to, and being lived in by, people of refinement, and it seems as if what little business is transacted there must be wholly restricted to meeting the daily wants of the inhabitants." It boasts one building of importance, the State House, which crowns the hill on which the city stands, and with its lofty illuminated cupola serves as a beacon or lighthouse for the local shipping on the Severn, an estuary which opens into Chesapeake Bay. It was built between 1772 and 1785 from the designs of Joseph Clarke, who is said to have been a pupil of Sir Christopher Wren. The writer of the description observes drily that one feels in this case "that the pupil did not long have the benefit of his master's influence." It is nevertheless very picturesque, being 200 feet high, of brick, with a wooden octagonal cupola. The State House figures largely in the early history of the United States, and is connected with the name of President Washington. Annapolis, we are told, owes much of its peculiar appearance to being built of brick, and to having escaped any of the conflagrations which marked the first years of



most timber-built colonial towns. In Massachusetts some of the country villages were exclusively of wood, and we have many pretty sketches of old doorways and staircases—not so pretty perhaps as those which almost every year are being improved away from our English country towns. It would be very satisfactory if the great value placed upon such relics in America might induce our authorities to pause before they sanction such vandalisms as those reported lately from Bromley-by-Bow. When we find a school board, which might be looked to as the official guardian of the evidences of civilisation in remote places, offering an example to less instructed natives of wanton destructiveness, what can we expect as the result of their teaching? In America, of course, such influences are often at work; but a spirit of conservation is also abroad, and it is curious to read that the "old village is a great historic monument, and it owes its preservation chiefly to the people who have come into it in recent years because of its associations." If Shaftesbury House, and Sir Paul Pindar's, and the Bromley "Palace" had been in Springfield, Massachusetts, or Wethersfield, Connecticut, would the representatives of light and leading have destroyed them? The example set here by the clergy and the schools, the wholesale removal of old houses and city churches by the one or the other, are looked upon in America as crimes akin to blasphemy and cruelty. There are seven little sketches of church steeples at pages 68 and 69 of this Part VII., not one of them even to be compared with the Wren towers which have been pulled down in London, yet all evidently treasured and admired and drawn by people presumably of a higher level of culture than any attained by our lay and ecclesiastical rulers.

The chapters on the English style which answers to what the Americans call colonial are well worth a little attention. They would have been more interesting, perhaps, if they had contained American opinions or criticisms of English architecture. As they are intended in the first place for American readers, this is, no doubt, hypercriticism; but the change in taste, or, to be more exact, the return to an appreciation of a learned style, has been more marked there than here. The want of science in our most prominent Gothic designs and the "rule of thumb" prevalent in what must be called our "selected" or "anomalous" buildings prevented their acceptance in America. The admirable style shown in the buildings erected—all to the same scale—for the Chicago Exhibition showed us the advantage in such matters of our Republican cousins. The mistakes made at the Paris Exhibition, on the other hand, proved that in this respect America is ahead of France as well as of England. It would, therefore, have been interesting to know exactly the views of such critics as Professor Hamlin, or Mr. Sturgis, or Professor Ware as to the merits or demerits of the works of Vanbrugh, or Gibbs, or Payne, and their influence on the modern student. As it is, we have no other fault to find with the selection before us, and the remarks of Mr. Hudman in particular on the examples of Palladian architecture which have made Dublin famous will have the advantage of novelty to most of us. Indeed

we would welcome a much more extensive treatise on such public works as the custom house and the other handsome Georgian buildings and their designers. It is curious, by the way, to observe that some of the best "colonial" buildings, including those of the Australian Melbourne, have been designed by architects of Irish origin. The City Hall of New York and the General Post Office of the State of Victoria are ornaments of which any city might be proud. The English chapters are charmingly illustrated, and the critical remarks of Mr. Paul Waterhouse do not call, as we have said, for special notice. We may, however, note that Fig. 26, on page 100, represents not the "Bull Inn, Guildford," but the well-known residence and place of business of Mr. Bull, 25, High Street, in that town, one of the rare examples left in England of the house entirely built of wood in the seventeenth century to a complete design, and almost worthy within, as well as without, of its local ascription to Inigo himself.

It would be easy to enlarge on other features of this eighth part; but, of course, to English readers the most interesting and instructive portions of this great work are those which reveal to us the existence and merits of a great school of architecture among our cousins across the ocean.

W. J. LOFTIE.

"The Georgian Period: being Measured Drawings of Colonial Work." Parts VII. and VIII. American Architect Co., 211, Tremont Street, Boston, U.S.A., 1901.

## DATED STONES ON LANCASHIRE HOUSES.

THE author of this choice little volume has saved us the trouble of asking what qualifications he has for the work, and the subject itself is one that need not be recommended. "How to Write the History of a Parish" is the title of a very valuable booklet by a distinguished ecclesiologist, who has specially mentioned these tablets as things to be carefully noted, and, "apart from their artistic interest," says Mr. Price, "they have an interest to the genealogist, for they have handed down the record of many an interesting local family." It is hoped that the example here set will shortly be followed by others in different parts of old England, and that he himself or some more nimble explorer will describe a circle round Liverpool of considerably larger area than that to which we are here confined. *Pour encourager les autres* a most excellent bit of work has been done, and, as we have said or suggested, it would be a very good thing to have similar records preserved in other localities; but the writer has special knowledge of this particular district, and what he says of its idiosyncrasies gives exceptional interest to these little sermons in stone. It is hoped that antiquarians all over England will profit by Mr. Price's example.

ERNEST RADFORD.

"Inscribed and Dated Stones on some Old Lancashire Houses." By William Frederick Price, Hon. Curator Historic Society of Lancashire and Cheshire, and late member of the Liverpool Society of Painters in Water Colours. One of fifty copies; privately printed.